

**The homicide
hurricane**

A few heroes help a
community deal with
a murder epidemic.

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'D.E.B.S.' come out

Lesbian teen
spy-sploitation — our new
favorite genre.

By Lynn Rapoport [p.41]

**Dirty South
by Southwest**

Big hair, bare bottoms,
and beer, beer, beer ...

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from Austin. [p.46]

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Conspiracy central

San Francisco is ground zero
for 9/11 conspiracy theorists.
Too bad they act like nuts —
because not everything
they're saying is crazy.

By Steven T. Jones [p.18]

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in this issue

There was a time when I was convinced that the most powerful person in America was the guy (and I knew it had to be a guy) in Chicago (and I knew it had to be in Chicago) who chooses the Nielsen families, the ones who get the boxes on their TVs that lead to the Nielsen ratings. Think about it: this person decides (with all sorts of evil designs on global domination) who will judge the commercial success of American television shows. He controls our popular culture.

And you know what? I've never met a Nielsen family. People like me don't get those boxes.

See what I mean?

I was explaining this a while ago to an old friend whose profession is politics, and we both knew I was a little bit nutty, so he laughed — but not for very long.

"You know," he said in all seriousness, "there really are small groups of men sitting in back rooms making really important decisions that you'll never know anything about. And I know because I've been in those rooms."

His point, of course, was that I might be paranoid and crazy — but that didn't mean everything going on in this country was exactly on the up and up, just the way the government said it was supposed to be. My Nielsen family plot might be lunacy (although I'm not ready to give it up yet), but the news media are, indeed, controlled by a tiny number of people who make all sorts of horrifying decisions for the worst possible reasons, and They don't tell the rest of us anything about it.

Bruce B. Brugmann likes to talk about the day, back in 1966, early on in the *Bay Guardian's* history, when a guy came into the print shop on Natoma where the tiny paper had a desk and started talking about the Grassy Knoll. No surprise: we've always attracted people who don't trust the official version of events.

And as Steven T. Jones reports on page 18, the folks who are pushing alternative theories of what happened on Sept. 11, 2001, have some ideas that are, well, a little hard to reconcile with available facts. But check out the official Bush administration position: it's a conspiracy theory too — and it's also badly lacking in factual authority. Who are you going to believe?

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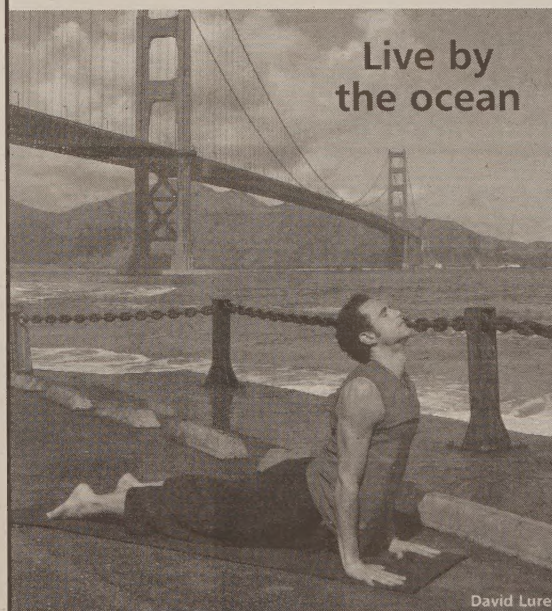
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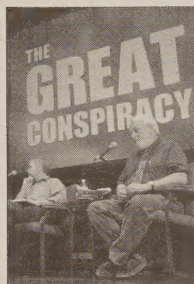
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letters to the editor

What the Children's Council does

In Matthew Hirsch's article critical of oversight of nonprofit organizations, he cited Children's Council of San Francisco ("The Nonprofit Gold Rush," 3/9/05). We felt compelled to respond.

Children's Council has been providing services to San Francisco children and families for more than 30 years. I have been the executive director for 11 years. We are funded by city, state, and federal governments to perform very specific services. We also receive designated funding from private foundations and donations. We assist families who are seeking child care services, we train and support child care providers, and we pay part of the costs of child care for eligible, low-income working families. There are agencies like ours funded by state government in every county in California (known as child care resource and referral and alternative payment agencies).

Our budgetary information is available to the public. We are audited annually by an independent auditor and review and change our auditors on a regular basis for transparency and accountability. We are also held accountable by all our funding agencies through numerous fiscal and program reports, audits, site visits, and program presentations. We competitively bid on the funding we receive.

We have an independent, unpaid board of directors that provides oversight for both fiscal and program accountability. We announce the two required open board meetings annually to comply with the Sunshine Ordinance. In fact, all of our board of directors meetings are open to the public.

While the Children's Council's budget may make it appear that we are "giants of the business," it is important to

understand that we manage child care subsidy funds. In the fiscal year ending June 30, 2004, more than 82 percent of our \$45.9 million budget was in actuality pass-through funds that went directly into the community, primarily in the form of child care subsidies to low-income families. The other 18 percent of our budget covered many other direct services we offer (resource and referral for parents, and many training and support programs for child care providers), as well as our staff salaries, benefits, and overhead. To suggest that we "operate on more public funding than entire city agencies" is an inaccurate and misleading characterization of our organization.

Linnea Klee, Ph.D.

Executive director

Children's Council of San Francisco
San Francisco

POWER on up

I am writing to clarify People Organized to Win Employment Rights' position on the Community Jobs Program, which was misrepresented in the recent article "Help Wanted" (3/9/05). In 1999, POWER fought for CJP as one step in remedying this rising tide of poverty and unstable employment in San Francisco. As S.F. has shifted away from an industrial base, the city faces a real crisis of long-term unemployment and underemployment, particularly in the African American, Latino, and Asian-Pacific Islander communities in the city. Many of our members did General Assistance workfare for years at the Muni yards or General Hospital and never had access to permanent jobs in those sites. CJP promised to create 850 full-time positions for workfare work-

ers who were waging a powerful fight for real and permanent living-wage employment opportunities.

We do not feel that CJP is a complete failure, but we do feel that it has never developed to its true potential (or come anywhere close to the 850 full-time jobs originally promised). The two main critiques we have had with the program are the lack of accessibility of the program and the pathologizing approach that is often taken to the participants. There is almost no outreach for the program, and unemployed people cannot voluntarily elect to participate in CJP. Workers must first jump through several hoops and be approved by a Department of Human Services case manager in order to access CJP. Given the massive attrition of DHS clients in response to its implementation of cutbacks and welfare reform, having DHS as the gatekeeper creates a real obstacle to the program's success.

CJP is administered by DHS and subcontracted to Goodwill. We have found Goodwill to be much more interested in addressing participant concerns than DHS is, especially in the recent struggle to make sure that workers in the program receive at least the city's minimum wage for all the hours that they are mandated to complete.

Julie Browne

Campaign director, People Organized
to Win Employment Rights
San Francisco

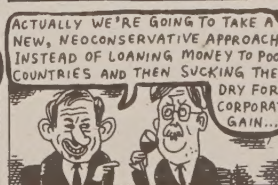
The four-year-old hoopster

I read your article with interest ("A Tale of Two Mayors," 3/2/05). What impressed me most was that Jerry Brown, as a four-year-old toddler, could go to Mr. Newsom's house and shoot hoops with the boys on the block campaigning for his father — an extraordinary kid indeed — or is it possible that Mr. Newsom has put you on? (From your own article, Jerry was 36 when he became governor in 1975 — that would make him four years old in 1943.)

Kamal Golabi
Kensington, CA

Matthew Hirsch responds William Newsom says I got my Browns mixed up. It was Pat Brown who was playing with the boys on the block, not Jerry.

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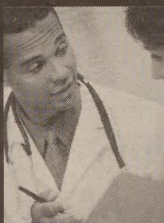
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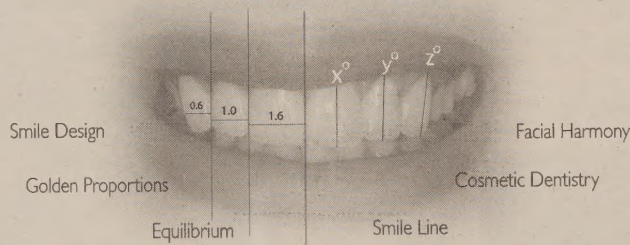
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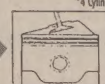
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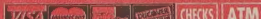
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opinion by renee saucedo

The war on immigrants

U.S. senator Dianne Feinstein recently came out in favor of a bill that attacks immigrants and U.S. citizens under the guise of "national security." The Real ID Act of 2005 (H.R. 418) recently passed the House of Representatives, and in the next few weeks, we must stop Feinstein and other senators from voting to pass it.

The Real ID Act proposes four main things: (1) to make it almost impossible for someone to qualify for political asylum by requiring asylum seekers to obtain "written corroboration," such as police reports, from the very governments they are fleeing; (2) to expand the USA PATRIOT Act by allowing deportations of lawful permanent residents for providing nonviolent, humanitarian support to organizations the government labels as "terrorist" — even when such support was completely legal at the time it was provided; (3) to devote additional federal dollars to build more fences along the U.S.-Mexico border; and (4) to require states to identify undocumented immigrants when they apply for driver's licenses and state IDs — and to deny them these documents.

Passage of the Real ID Act would have a devastating impact on undocumented immigrants — as well as legal residents, and even citizens. The asylum-related provisions of the Real ID Act would prohibit many individuals fleeing persecution from obtaining safe haven in the United States. This section of the bill is not about preventing "terrorists" from getting asylum; "terrorists" are already barred from receiving asylum. This section would allow political refugees to be denied asylum if they cannot prove their persecutor's central motive for harming them. This is an almost impossible requirement to meet, and thousands of people each year will be forced to return to torture, prison, and death in their home countries.

Legal residents and undocumented immigrants will be inhibited from participating in political activities, or with political organizations, for fear of deportation.

Building more fences on the U.S.-Mexico border of course has never reduced undocumented

migration. It simply increases the level of suffering and the number of deaths.

Finally, immigrants living in this country, regardless of immigration status, have a basic need to possess an official ID in order to conduct basic, daily activities, such as cashing checks, entering government buildings, and avoiding unnecessary arrests by local police. Immigrants, regardless of their immigration status, have to drive to get to work, to take their kids to school, etc. It's safer for everyone when they are required to pass state license requirements and are able to obtain insurance. And because state Department of Motor Vehicles employees are not trained in federal immigration law, they are likely to rely on ethnic and racial profiling and deny IDs and licenses to people who look or sound "foreign."

Proponents of the Real ID Act argue that all these likely civil and human rights violations are outweighed by the need for national security. Who are they trying to fool? Banning driver's licenses to immigrants would not have prevented 9/11, because those involved all possessed other valid documents, including passports from their home countries.

It is not too surprising that Feinstein has come out supporting the Real ID Act. She has supported anti-immigrant proposals in the past. But immigrant communities are forming coalitions to pressure her to vote against the act, and they have already held successful actions at her office and at her San Francisco home.

Rather than deny human beings access to basic civil and human rights, this country must acknowledge, and change, its role in causing migration. It must also stabilize people's ability to live and work in this country by passing a broad legalization program that would legalize millions of people and bring them out from the underground. Please call Feinstein at (415) 393-0707 to remind her of this. ♦

Renee Saucedo is a human rights attorney and organizer with La Raza Centro Legal and the San Francisco Day Labor Program.

editorials

Leal's conversion

Amazing. San Francisco Public Utilities Commission general manager Susan Leal, who has consistently thrown boulders in the path of any effort at kicking Pacific Gas and Electric Co. out of the city, suddenly announced last week that she supports "full-blown public power."

In an interview with the *San Francisco Examiner*, Leal proclaimed that a city-owned electrical system is "where we need to get," and she added, "I think we're going to get to that place, and probably sooner than later."

It sounds great — although we're a bit dubious. Leal, after all, never supported public power as a supervisor and has done nothing at the PUC to indicate she's serious about it. Instead she fired Ed Smeloff, the only person at the PUC with real public power experience; dragged her feet on community aggregation; and then two weeks ago put forward a deeply flawed plan that effectively says aggregation is too expensive and won't work. It's entirely possible Leal's comments are directed at heading off a move by Sup. Ross Mirkarimi to give the supervisors more power in picking PUC commissioners.

Still, it's unusual, maybe unprecedented, for the head of the local PUC to be openly talking about moving toward public power — and if Leal is, indeed, serious, she can take a few immediate steps to prove it, including the following:

- Stop resisting community aggregation and give the Local Agency Formation Commission a detailed, credible plan in advance of LAFCO's April 15 meeting that helps move the process forward instead of subverting it.
- Create a public power unit in the PUC with the mandate to draft a short- and long-term plan to take over local PG&E facilities and get the city into the retail electricity business.
- Bring a resolution to the commission stating that the PUC finds that public interest and necessity mandate a full-scale public power move and that public power is among the commission's top priorities. Just having the commission on the record on

this point would be a huge step, and Leal should press strongly for it.

• Call on the city controller to complete his economic-impact study on the high cost to the local economy of soaring PG&E rates. It's been two years since Sup. Chris Daly asked the controller's office to prepare that study, and it's still languishing in the bureaucratic doldrums.

• Designate a city ombudsperson to handle complaints against PG&E. Poor service, billing errors, blackouts — thousands of merchants and residents all over town have a litany of PG&E-related woes, and the city should be keeping track of them all. Ideally, a city ombudsperson could help resolve some of those problems — but more important, a complete public file that documents how unhappy San Franciscans are with their local private power monopoly will be a big political asset in the inevitable battle over municipalization.

• Carefully monitor the power system on Treasure Island to make sure that former supervisor Tony Hall and his chief aide, former PG&E flak Frank Gallagher, don't find a way to turn the system over to PG&E.

• Speak publicly in favor of closing PG&E's filthy and dangerous Hunters Point power plant and Migrant's Potrero plant, and give community activists in the southeast neighborhoods a written guarantee that the city will not site its new "peaker" plants in that neighborhood unless and until the existing polluting plants are shut down.

If Leal wants to join the public power movement, we're happy to welcome her — but a few sentences in an *Examiner* interview aren't going to be enough. Only some major, decisive action will convince her critics that she's not just blowing smoke to undermine Mirkarimi's efforts.

Meanwhile, Mirkarimi should keep moving forward with his proposal, perhaps as a fall ballot measure — and activists should keep reminding Leal that it's very likely that a move to give the supervisors more control over the PUC will pass. ♦

Newsom ducks tough one

Mayor Gavin Newsom likes to talk about big ideas, and when he wants to make a huge splash and set the national agenda, he's clearly capable of doing it: A year ago he made San Francisco the capitol of same-sex marriage and forced the issue into prime time. When he took to the picket lines outside local hotels that had locked out their workers, he sent a strong message and helped force the owners back to the bargaining table.

And yet, when he talks about the city budget, he sounds like a hapless bureaucrat who can do nothing but twiddle a few dials and push a few buttons and shift a dollar here or a dollar there to make the inevitable painful cuts a little less gruesome. In an extensive interview with Steven T. Jones (see "The Mayor's Perspective," at www.sfbg.com), Newsom offered few new ideas and barely addressed the structural budget crisis. Instead, he talked of "tweaking" various pieces of the budget pie and using fancy computer programs to better track departmental performance. That's not going to solve anything — and it's going to leave the city in the same exact mess next year.

The problem is, San Francisco's budget is fundamentally out of balance — yesterday, today, next week, next year. There isn't enough revenue to cover the level of services the city needs to be providing. And the only way to get out of the ocean of red ink is by planning — now — for an aggressive, full-scale overhaul of the city's tax and fee structures.

Newsom correctly points out that it will be almost impossible to get the voters to approve any new taxes this year (that would require a two-thirds majority in a low-turnout election). But he could get a lot more support for a tough-times budget if he showed the sort of leadership he's demonstrated on same-sex marriage and put forward a comprehensive, progressive plan for bringing in enough money to cover the city's future needs. We've outlined a long list of ideas (see "The Money's There," 12/8/04). Others have more. Taxes are always tough, even in San Francisco — but unless someone comes forward with a long-term plan, the city will be stuck in the same mess year after year. That's Newsom's job — and it's past time for him to start doing it. ♦

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Pet peeve

A new bill would ban pet cloning

By Tali Woodward

In December, Sausalito-based Genetic Savings and Clone delivered the first cat cloned for commercial purposes — that is, for someone willing to buy a genetic copy of a deceased pet — to a Texas woman named Julie. She paid \$50,000 for Little Nicky.

Although no scientist in the world has yet successfully cloned a dog, GSC is planning to produce the first clonal canine sometime this year. And the company will culture and store DNA from a cat or dog for \$895, plus a \$100 annual storage fee.

The whole thing has some animal rights activists pretty worked up. Jennifer Fearing, who is president of animal rights group United Animal Nations, told the *Bay Guardian*, "We find the cloning of pets particularly egregious because there is absolutely no rational reason for it."

So Van Nuys state assemblymember Lloyd Levine has introduced bill A.B. 1428, which would ban the sale of any cloned or genetically modified pets within the state.

It's hard to argue that anyone needs a cloned pet when roughly a million unwanted cats and dogs are put to sleep in California every year. Besides, as Fearing pointed out, clonal animals have shown a tendency toward genetic defects, other health problems, and dying young. The cloning process requires additional animals to act as donors and surrogate mothers, but since the industry is unregulated, there is no way to monitor how those animals are treated. There's also the dicey issue of selling supposed replicas of well-loved companion animals.

But the pet cloners remain resolute.

"Given that Genetic Savings & Clone (GSC) is the only company in the world currently offering cloned pets, the bill is clearly designed to shut us down and deny pet owners and their animals the benefits only we can provide," the company said in a statement.

GSC argues it's odd to blame the cloners for the homeless-pet problem, when it has produced only six cats so far — and has paid more than \$350,000 to spay clinics. (This isn't out of the goodness of its heart: GSC buys the clinics' medical waste — including cat and dog ova — to make clonal zygotes.)

Professor David Magnus, who is codirector of the Stanford Center for Biomedical Ethics, hasn't taken a position on Levine's bill but says pet cloning is morally problematic on several levels. "Number one, I think it's a rip-off," he told us. "People are interested because, essentially, they don't want their pet to die. As a dog person, I sympathize. But complex behavioral traits are very much dependent on experiences."

More important, Magnus said, cloned animals aren't as healthy as naturally conceived pets. "What's still unknown are the long-term effects. Given all of these issues, it's hard to see how this could be justified." ♦

E-mail Tali Woodward at tali@sfbg.com.



Round one to the feds

Liberation Radio loses its court case — but the fight isn't over

By Camille T. Taiara

After a year and a half of waiting, San Francisco Liberation Radio has heard from the U.S. District Court in its case against the Federal Communications Commission — and the news isn't good.

The station — San Francisco's longest-running "pirate" operation — lost all its equipment when more than a dozen U.S. marshals and FCC and San Francisco Police Department officers appeared at Charlotte Hatch and Jim Hatch's Castro District residence, the station's most recent home, on Oct. 15, 2003, equipped with a warrant and a battering ram (see "Liberation Radio Seized," 10/22/03).

The resolute rabble-rousers challenged the FCC's right to seize their equipment with no prior notice — arguing that they should've been granted the right to be heard by a judge before the government could confiscate their property.

In an opinion issued March 14, Judge Susan Illston came down on the side of the feds. But the battle isn't over.

"We're disappointed, but we're not surprised," SFLR attorney Mark Vermeulen told the *Bay Guardian*, explaining that SFLR launched the case expecting to take it to the 9th U.S. Circuit Court of Appeals. "The District Court's hands were tied, to an extent... Courts of Appeals have more leverage in establishing new precedents."

To obtain its warrant behind closed doors, the FCC relied on a subsection of a federal law enacted by Congress to enable the government to seize property from drug dealers. "We're saying that rule is improper when it's applied to

broadcasters," Vermeulen explained. "It's improper when it's applied to activity that implicates the First Amendment.... The Constitution would override the statute."

Among the issues SFLR would like to take up is the FCC's ban on granting licenses to anyone who broadcast illegally and failed to stop voluntarily after Feb. 26, 1999 (four weeks after the commission announced it would create a low-power FM licensing procedure), or within 24 hours of being ordered to stop broadcasting by the FCC.

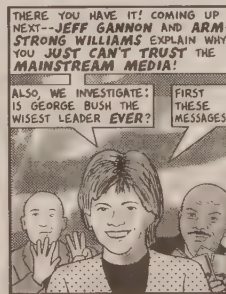
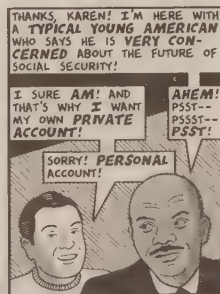
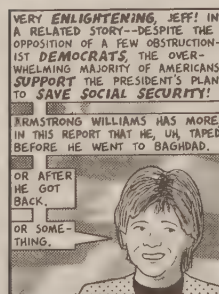
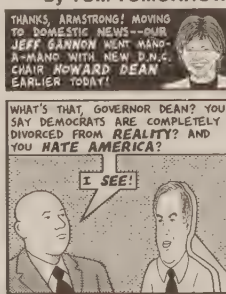
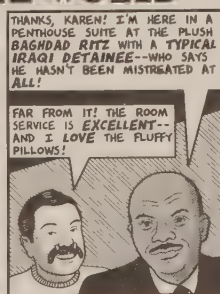
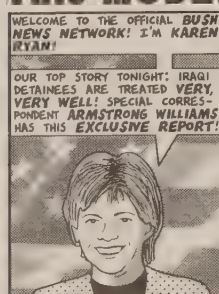
"This is the only instance we've seen where entities are banned for life from being involved in broadcasting, and we're saying there's no rational basis for that," Vermeulen told us. "These very people — the people that are barred for life — were instrumental in bringing about changes so that LPFM is now on the dial, as a legal matter.... That would be like banning Rosa Parks from riding in the front of the bus because she violated the law when it was still illegal [for African Americans] to ride in the front of the bus."

SFLR has until May 10 to file a notice of appeal. If an appeal were successful, it would undercut the FCC's favored method for shutting down LPFM stations across the country. In the meantime, "the real losers here are the San Francisco public because they were receiving information, receiving broadcasting that isn't available elsewhere on the dial," Vermeulen said. ♦

E-mail Camille T. Taiara at camille@sfbg.com.

THIS MODERN WORLD

by TOM TOMORROW



Incentives for eviction

A new law would reward landlords for tossing out tenants

By Abigail Kramer

A new battle line has been drawn in the war between landlords and tenant activists in San Francisco.

Sups. Michela Alioto-Pier and Bevan Duffy are proposing legislation that would allow owners of multi-unit "tenancies in common" (TICs) to bypass tenant protections and convert their properties to individually owned condominiums in 2006.

In the text of the bill, Alioto-Pier and Duffy maintain that the measure will have no direct negative effect on renters, since it will apply only to buildings that are 100 percent owner occupied. The San Francisco Tenants Union disagrees, predicting that if the legislation passes, it will increase evictions, weaken recently won protections for seniors and the disabled, and, ultimately, undermine rent control.

San Francisco law currently limits condo conversions to 200 buildings a year, selected through an annual lottery. Competition is stiff, and because of a restriction introduced by Sup. Chris Daly last November, it's extremely difficult for a TIC to win the lottery if it was created through the eviction of a senior, a disabled person, or someone who is catastrophically ill. The new legislation would allow all owner-occupied TICs created before January of this year to bypass the 2006 lottery and go straight to conversion.

Calls to Alioto-Pier and Duffy were not returned, but Tenants Union representative Ted Gullicksen says the strategy is "a huge giveaway" to TIC owners. Not

Carnage and compassion

At the eye of the homicide hurricane, a small team tries to stem the bloodshed

By A.C. Thompson

Sixteen. That's the number this morning. So far this year, 16 human beings have been murdered in the city and county of San Francisco. Last night two black men were shot to death in the housing projects of the Western Addition; one of the slayings occurred four blocks away from the neighborhood police station.

This grim information has yet to hit the newspapers, but already the salient facts are circulating through the black community: 23-year-old Gaylon Smith and 50-year-old Gerald "JJ" Jackson are dead.

Sixteen slayings. It is Feb. 25, 2005.

In a ramshackle, half-barren office near the Sunnydale housing projects in Visitacion Valley, a tight crew of six women is grappling with the events of the previous night.

When a homicide occurs, the cops string yellow tape around the crime scene and start scouring for evidence, collecting spent shell casings, mapping blood-spatter patterns, pounding on doors. A white van is dispatched from the morgue to pick up the body.

These women help the living pick up the pieces.

They help survivors find a safe place to live. Help them pay the bills. Help them cover funeral costs. Help them find someone to talk to.

The six women belong to the Community Leadership Academy Emergency Response (CLAER) team, a project of San Francisco State University's Urban Institute. Funded by a measly \$119,000-a-year budget and propelled by a desire to stem the seemingly perpetual bloodletting in the city's forgotten southeast sector, the team members sit at the eye of the homicide hurricane. Last year, one of the most violent in recent memory, the squad responded to 88 murders, most involving black or brown victims; 2005 is already shaping up to be worse.

The team's head honcho, Sharen Hewitt, 50, a former aide to Mayor Willie Brown, sits at a table in front of a wall filled with grainy photos of dead black folks. She

only do condo conversions bump up housing prices and take units off the rental market, he said — they also provide an incentive to evict entire buildings full of people.

Rent control makes it hard for landlords to get rid of individual low-rent tenants, but under the state Ellis Act it's legal to evict all the residents in a building in order to take it off the rental market. "The way condos happen is, someone buys a building, Ellises it, sells the units as a TIC, and the new owners get in line to convert to condos," Gullicksen explained. Under state law, condos are exempt from rent control.

Although the legislation is written as a one-time exception, Gullicksen maintains that it will have a lasting impact. "The word will get out that it's going to be easy to convert TICs into condos, and it will create an expectation among buyers that will result in a huge increase in evictions and conversions," he said. Without the restrictions and disincentives provided by the lottery system, "we'll be rewarding landlords for evicting people." ♦

The Board of Supervisors' Land Use Committee will hold a hearing on the legislation March 30, 1 p.m., City Hall, 1 Dr. Carlton B. Goodlett Pl., Room 263, S.F. (415) 554-4442.

E-mail news@sfbg.com.

knows all the names, all the stories.

Hewitt, who speaks bluntly and constantly, jumping seamlessly from street slang to academic jargon, points to a photo. "This guy here, he's the brother of the guy in the green jacket you saw hugging me," she says. She points to a second photo. It's an infant. "Two months old. Nobody bothered to stand up for a two-



Life support: CLAER team members — from left, Eva Sheppard, Susan King, Molly Julio-Ufau, Sharen Hewitt, Larry Fleming, Traina Scott, and Sonja Sawyer — aid the survivors of homicide.

month-old baby shot in our fine progressive city." She points to third photo. "This boy was in a car and watched as his friend's head was blown off."

"This is happening because they're black and brown and politically impotent," Hewitt spits. "Almost every black person left in San Francisco has been directly touched by homicide."

There are 80 families in CLAER's caseload. I ask team member Sonja Sawyer how she keeps from crumpling under the weight of such grief. "It's a little complicated to explain it," she replies. "Some days it pulls on your spirit."

The team helps traumatized people come up with basic necessities — making sure they have food in the pantry and can cover rent and the power bills. Finding safe housing for survivors is a key problem, Sawyer says. Picture a typical scenario: A mother living in public housing loses a twentysomething son to hostile gunmen who shoot him a block or two away from her apartment. Understandably, the grieving mom is fearful for her own well-being and wants to get as far away as possible, but she faces a nightmarishly slow-moving bureaucracy at the San Francisco Housing Authority and a District Attorney's Office with limited resources for survivors.

Sawyer steps into these dicey situations, pushing the bureaucrats to relocate the family members. Speaking of violence, Sawyer says, "You can't run away from it, but at least you don't have to be in the middle of it."

After I meet with the CLAER team, I get a call from a woman whose 27-year-old son was murdered in 2003. "Sharen is the reason I have this phone I'm talking to you on right now," says this mother, who asked to remain anonymous, fearing reprisals from the killer, who remains at large. "CLAER helped me

keep my head above water."

She continues, "Almost everybody I know has had a son murdered. I'm just blown away by the insensitivity of this city. It's like it's OK. That's what really hurts." She is weeping.

Sybil Christopher, who lived in the Sunnydale housing projects for 17 years, lost her brother Andre Banks, 33, in 2002. In part it was Christopher's experiences that inspired Hewitt to create CLAER. "I kept saying people are being killed in the city and nobody is doing anything about it. Sharen took those concerns and formed them into a program," Christopher explains.

Two years on, she has high praise for CLAER. "In

ing. She's clearly proud of the job she and her colleagues at Wu Yee are doing.

But she's also got plenty of worries. "It's hard to recruit employees because of some of the things that are happening in our community," Brown says euphemistically. Those "things" include a dad who was ambushed and slain a few blocks away while dropping off his child at another day-care program.

At the nearby Willie L. Brown Jr. Youth Center, Hewitt introduces me to Kim Mitchell, the force behind TURF, a city-funded antigang group. "Man, Kim, all kinds of shit is jumping off. Two more people are dead," Hewitt says.

"I know. [They were killed in the] Fillmore," Mitchell replies, before explaining how some Gs recently unloaded a bunch of rounds into the front of the rec center, narrowly missing the kids kicking it outside. "They hit a gas line."

In another room, Larry Jones, who lost a leg to gunfire, clutches a pool cue and eyes a shot on the pool table. He keeps himself vertical by perching his stump on the edge of the table.

Outside, Antoine Perry is pulling up in a black Chevy Tahoe. After a quick introduction, he hits a button on the stereo and asks me to slip into the front passenger seat. A smooth flow emanates from the speakers at organ-displacing volume: "It's an epidemic, the way we living. Instead of building schools, they build more prisons. In the ghetto without a pot to piss in. This ain't living."

Perry, who rhymes under the moniker Starving Artist, knows of what he raps. He grew up semi-homeless, bouncing around the city, seeking shelter where he could find it, moving from couch to couch as his dad did time in the pen and his mom scrambled for dope money. At 25, though, he's finally found a niche for himself in the straight world, counseling young people whose lives have been shredded by gunshots.

There are no grocery stores in this quadrant of Vis Valley. For caloric sustenance, locals patronize places like Little Village Market, a corner liquor store with thick diamond-plate steel bolted over the front windows. Like just about every other ghetto corner store, the market offers a paucity of nourishing food (there are a few bananas, oranges, onions, and potatoes) and a vast array of crap (alcohol, chips, cookies, and candy). Little Village features a "Wall of Shame," surveillance photos of people who've been 86ed from the premises, including a young African American man wearing a white headband. Next to his photo is a Magic Markered message: "Caught stealing a bottle of Cisco, not allowed in the store. Call 9-1-1 if he step foot in the store."

Standing outside the store, Hewitt says, "I was caught in the middle of Uzi fire right here.... I've lost 35 pounds in the past two years. And it's not crack or meth. It's the reality of the situation. It's the persistent neglect."

Twenty-three. In the days after I visit Hewitt and the CLAER team, the homicide stats climb at a rapid, terrifying, and largely unnoticed clip. As this story goes to press, the death toll stands at 23. Their names are:

Franklin Mead, Curtis Evans, Fred Haire, Lacomius Simmons, Michael Helton, Matthew Byrd, Felix Chulin, Victor Baa-Euan, William Bowden, Eddie Robinson, Andre Morgan, Celeste Amos, Theresa Madueno, Pedro Martinez, Gaylon Smith, Gerald Jackson, Gabriel Zavala-Diaz, Christine Chan, Eric Brossard, John Barkley, Yolanda West, Armond Hervey, and Justin Mendoza.

Fifteen of the dead were African American. Seventeen were under 30. ♦

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Juarez mother speaks out
Thursday, March 24, as part of the Juarez Mothers on Tour, a woman from the Mexican border town talks about the murder of her daughter and the possible framing of her politically active nephew, David Mesa, for her death. 6:30-8:30 p.m., *Corazon del Pueblo*, 4814 International, Oakl. Free. (510) 421-5788.

Living Wage Coalition meeting
Thursday, March 24, meet with Sups. Sophie Maxwell and Gerardo Sandoval and learn about San Francisco's laws on minimum wage and health care eligibility, at an event organized by the Living Wage Coalition. 6-8 p.m., *Crocker Amazon Club*, 785 Moscow, S.F. Free. (415) 863-5543, sfivingwage@hotmail.com.

Panel on Zimbabwe elections
Thursday, March 24, as citizens of Zimbabwe prepare to vote March 31, a panel of experts—including Muadi Mukenge, Global Fund for Women program officer for Africa, and Pete Stanga, executive director of International Development Exchange—discuss the country's political, social, health, and economic climate under the current repressive government. 6-8 p.m., *World Affairs Council*, second fl., 312 Sutter, S.F. \$7 donation requested. (415) 824-8384, ext. 201, denise@idex.org.

Teach-in on Iraq
Thursday, March 24, get schooled on the war in Iraq—the costs, the casualties, and the corporate beneficiaries. Medea Benjamin of Global Exchange and Code Pink, Howard Wallace of the San Francisco Labor Council, conscientious objector Aimee Allison, Gold Star Parents for Peace cofounder Cindy Sheehan, and other activists, veterans, and parents of soldiers who have died hold a teach-in. Similar events are being held nationwide in honor of the 40th anniversary of the first teach-in on the Vietnam War. 7 p.m., *Mission High School*, 3750 18th St., S.F. \$5 requested donation, free for students. (415) 255-7296, www.globalexchange.org.

Stations of the Tenderloin
Friday, March 25, join Temenos Catholic Worker on its annual Stations of the Cross procession through the Tenderloin in solidarity with those who have died on the streets or from drug abuse. Noon-2:30 p.m., meet at City Hall, corner of Polk and McAllister, S.F. (415) 305-2124, punkpriest@yahoo.com.

Vegans with benefits
Friday, March 25, eat vegan tonight and help stop torture and violence, at a benefit for the "Atica to Abu Ghraib" conference and the Central Committee for Conscientious Objectors. Performers and a video screening round out the evening. 6 p.m., dinner 7 p.m., performances and video 7-10:30 p.m., *Kitchen*, 225 Potrero, S.F. \$5-\$15 sliding scale. anarchistcafe2005@yahoo.com.

Ward Churchill lecture
Friday, March 25, the author of the controversial AK Press book *On the Justice of Roosting Chickens: Reflections on Consequences of U.S. Imperial Arrogance and Criminality*, Ward Churchill speaks out against the right-wing protests that caused him to step down as head of the Ethnic Studies department at the University of Colorado, and the growing institutional censorship of dissent. 7 p.m., *Women's Building*, 3543 18th St., S.F. \$10. (510) 208-1700.

Remember the Iraqi War dead
Friday, March 25-Sunday, March 27, contemplate Iraqi War deaths as the American Friends Service Committee's memorial exhibition "Eyes Wide Open" comes to town for three days in the form of 1,500 pairs of combat boots marked with the names of U.S. military casualties, along with a field of shoes representing the loss of Iraqi lives. Join a candlelight vigil and a reading of names on Friday evening. Fri/25, vigil 7 p.m., *Civic Center, Larkin between Grove and McAllister*, S.F.;

Sat/26, exhibit, *Civic Center*, S.F.; Sun/27, exhibit, *Union Square*, Geary between Powell and Stockton, S.F. www.afsc.org/eyes.

Anarchist book fair
Saturday, March 26, attend the 10th annual Bay Area Anarchist Book Fair, presented by the Bound Together Anarchist Collective Book Store. Around 60 anarchist and alternative publishers sell their wares. Featured speakers include Ward Churchill, Chris Carlsson of *Processed World*, feminist author Roxanne Dunbar-Ortiz, and writer and punker Lynne Breedlove. Entartete Kunst and others perform. 10 a.m.-6 p.m., *San Francisco County Fair Building*, Golden Gate Park, near Ninth Ave. and Lincoln, S.F. Free. (415) 431-8355.

Performing Arts Library sale
Saturday, March 26, buy excess and duplicate items from the San Francisco Performing Arts Library and Museum and help the organization raise money for its collection and programs. Items for sale include dance magazines, musical theater recordings, rare books, posters, vintage programs, and more. 11 a.m.-4 p.m., *San Francisco Performing Arts Library and Museum*, Veterans Building, fourth fl., 401 Van Ness, S.F. (415) 255-4800, ext. 814, www.sfpalm.org.

Chants for peace
Sunday, March 27, hear the Franciscan Brothers of the Immaculate Heart of Mary sing Gregorian chants for world peace at an outdoor event held on Easter Sunday. 11 a.m.-5 p.m., *Conservatory of Flowers*, Golden Gate Park, Kennedy at Stanyan, S.F. Free. (707) 869-3288.

Picnic with the Sisters
Sunday, March 27, celebrate the resurrection of Christ with the Sisters of Perpetual Indulgence at their annual Indulgence in the Park Easter picnic. Fun for the whole family, the event includes an Easter bonnet contest and performances by Kitten on the Keys, Polkacide, and the Ethel Mermen Experience. 11 a.m.-4 p.m., *Dolores Park*, Dolores between 18th and 20th Sts., S.F. (415) 378-5002, www.thesisters.org.

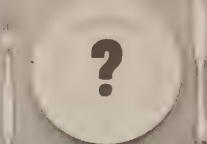
Eastside rezoning meeting
Tuesday, March 29-Wednesday, March 30, the Planning Department holds two important meetings involving rezoning of the city's eastern neighborhoods, including the Central Waterfront, the Mission District, Showplace Square, Potrero Hill, and the eastern end of the South of Market area. Tues/29, 6 p.m., *Mission Dolores School*, Auditorium, 3371 16th St., S.F. Wed/30, 6 p.m., *SoMa Recreation Center*, 270 Sixth St., S.F. (415) 558-6378.

Protect tenant rights
Tuesday, March 29-Wednesday, March 30, the San Francisco Tenants Union calls on you to attend a hearing at the Rent Board to discuss Family Protection Act regulations, and another hearing by the Board of Supervisors on a landlord plan allowing for easy condo conversions. Tues/29, 6:30 p.m., *Rent Board*, lower level, 25 Van Ness, S.F. Wed/30, 1 p.m., *City Hall*, Room 263, 1 Dr. Carlton B. Goodlett Pl., S.F. (415) 282-6622, www.sftu.org.

Study homelessness
Wednesday, March 30, examine issues of homelessness in the United States and around the world from a Marxist perspective with Carl Bloice, activist, freelance journalist, and member of the Committees of Correspondence for Democracy and Socialism. 7 p.m., *Center for Political Education*, third fl., 522 Valencia, S.F. \$5 donation. (415) 431-1918, www.politicaleducation.org.

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

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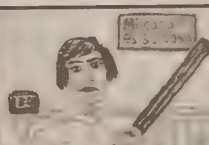
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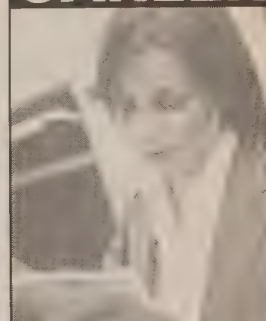
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We're all paranoid

Sure, the people with the 9/11 conspiracy theories are a little odd. But not everything they're saying is entirely crazy.

By Steven T. Jones

THE
GREAT
CONSPIRACY

GUARDIAN PHOTO BY RORY MCNAMARA



Whodunit? From left, author Webster Tarpley, researcher Michael Kane, film producer Barrie Zwicker, and Project Censored director Peter Phillips discuss alternative 9/11 theories following the San Francisco screening of Zwicker's film *The Great Conspiracy*.

THE GRAND LAKE THEATER IN OAKLAND WAS FILLED almost to capacity March 10, just as the Guild Theatre in Menlo Park was the night before and the Herbst Theatre in San Francisco would be the next night, all for a documentary with bad production values and even worse leaps of logic.

This was the local premiere of *The Great Conspiracy: The 9/11 News Special You Never Saw*, a benefit screening for the Northern California 9/11 Truth Alliance, whose activists have been laboring for more than three years to dispel popular belief in the government's version of the events on that fateful day.

And to fill that void, they offer a wide variety of alternative theories, carefully laid out in the dozens of books and DVDs that local truth-movement leader Carol Brouillet sold from a table in the theater lobby, or in the hundreds of Web sites devoted to debunking the official story.

Brouillet is what most people think of when they use the term "conspiracy theorist." Ever since she saw the Oliver Stone film *JFK* — which she describes as her moment of awakening — she has been trafficking in the dark world of a shadow government executing secret plots. She's been gathering every relevant document she can find, meticulously connecting

every dot into an elaborate proof.

It is a worldview in which there are no tragic accidents or strange coincidences, no pieces that don't fit into the puzzle, only a carefully orchestrated grand plan by powerful interests to achieve world domination. And for those who tend to see the world in this way, as Brouillet and others told me, "9/11 is the mother of all issues."

The film by Canadian television producer Barrie Zwicker rehashed much of the disparate "evidence" that has been developed since 9/11: indications of an intentional military stand-down on the morning of 9/11, the belief that the World Trade Center's Twin Towers and Building 7 couldn't have fallen the way they did without being laden with explosives, speculations as to what *really* hit the Pentagon.

The crowd at the Grand Lake was mostly true believers who had heard it all before and seemed a little bored by the event. After all, the presidential election is over,

and the best opportunity to do something with this evidence has passed, turning the whole movement into little more than a giant echo chamber. More than half the crowd left after the film without staying for the discussion afterward with the filmmaker and other researchers.

Yet Zwicker and Brouillet feel hopeful that things are about to change, that the mainstream media will have to deal with this stuff at some point, that somehow, in some way, the people will rise up and finally demand a real investigation into 9/11.

"Belief in the official story is a mile wide and an inch deep," Zwicker told me. "There's a lot of anecdotal evidence that the movement is gaining ground."

They may be wrong about their chances for success anytime soon. Some of their theories are completely ridiculous. And when you talk with many of the people in this movement, they are passionate to the point of seeming crazy.

Yet the most disturbing thing about the 9/11 truth movement, something you learn when you really dissect their most compelling evidence, is that the activists are raising critically important questions about the Bush administration's lies, cover-ups, and geopolitical strategy — questions that are being almost entirely ignored by the mainstream media.

And they may well be right that more went down on 9/11 than the government wants us to know.

Pick a theory

Everyone who has seriously considered the 9/11 attacks is a conspiracy theorist. To not try to put the pieces together is to be incurious about the most profound event of this new American century.

The Bush administration offered its conspiracy theory while the buildings were still ablaze, has done little since then to deviate from it — and has done almost nothing to prove its veracity beyond a shadow of a doubt.

It goes like this: Nineteen fanatical Muslims conspired with Osama bin Laden and other al-Qaeda leaders to plan and execute the hijacking of four commercial airplanes using box cutters and the element of surprise, and to fly those planes into the World Trade Center, the Pentagon, and probably the White House.

Three of those planes hit their targets with pinpoint accuracy before the U.S. military could react — two of them causing the most catastrophic structural failures of steel skyscrapers in history — while a passenger rebellion in the fourth airplane forced the hijackers to crash it into a Pennsylvania field. All this was unexpected and

couldn't have been prevented. The attacks were an act of war launched by a well-organized and well-funded international terrorist operation.

To believe this theory, you must accept that, despite receiving an unprecedented flurry of intelligence warnings about imminent terrorist attacks on the United States, the military was caught so off guard that it couldn't even pull the commander in chief out of his elementary-school photo op or get fighter jets in place during the 34 minutes between when the second tower and the Pentagon were hit — even though everyone knew that the United States was under attack and that Flight 77 was known to have been hijacked and was being tracked on radar the entire time it barreled toward the nation's military headquarters. (Each of these facts is from the official 9/11 Commission Report.)

And you have to believe that the Bush administration cover-ups that came next — from denying information requests from the commission, Congress, and criminal courts to telling lies about its intelligence and actions — were entirely about avoiding political embarrassment or for some undisclosed national security reason, and that nothing more ominous (or related to the geopolitics of oil) was remotely intertwined with any of this.

You have to believe, in other words, that one of the most secretive and manipulative administrations in U.S. history is telling the whole truth and nothing but the truth about an event it has aggressively exploited to implement long-standing and far-reaching political plans, from the USA PATRIOT Act to the invasions of Afghanistan and Iraq.

The 9/11 truth movement has its own theories, which range from the plausible to the preposterous. One of them goes like this: A pair of Texas oilmen become president and vice president in 2000, thanks to support from the military-industrial complex, Wall Street, and neoconservative ideologues determined to have the United States retain its dominance as the last remaining superpower.

Those political leaders and strategists believe the key to continued U.S. economic and military supremacy — indeed, the American way of life — is control of Eurasia and its vast oil reserves. It's a belief they've openly expressed in lectures, papers, and books. And their meetings with top energy officials confirm that the United States will need to have that control sooner than later, despite rising anti-Americanism in an area that also happens to be the center of the Islamic world.

They know the American people won't support such crude empire building without some trigger, some "new Pearl Harbor," as Dick Cheney's Project for the New American Century called it in a paper it put out in 2000. So when they start getting intelligence briefings with titles like "Bin Ladin Determined to Strike in U.S.," they either simply do nothing, or maybe some faction of them actively facilitates this attack by the former Central Intelligence Agency asset's terrorist group.

To believe this theory, you have to believe U.S. officials are willing to allow the

Continued on page 20

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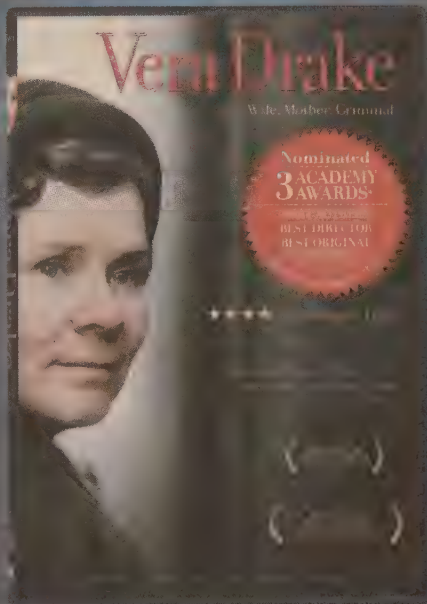
TORONTO FILM CRITICS

CHICAGO FILM CRITICS

NATIONAL SOCIETY
OF FILM CRITICS

WOMEN'S FILM
CRITICS CIRCLE

WOMEN'S FILM
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BRING IT HOME ON DVD MARCH 29

deaths of thousands of innocent people — and to perpetuate a vast set of lies and cover-ups — in order to further what they consider to be vital U.S. strategic and economic interests. Put another way, you have to believe the attacks of 9/11 could have been another in a long line of appalling events in U.S. history that were manipulated and, in some cases, entirely fabricated as a pretext for war — from the sinking of the *Maine* to the Gulf of Tonkin incident.

It's not terribly surprising that a lot of people — including people who are by no means crazy conspiracy theorists — are willing to consider that possibility.

"The official story of 9/11 is a conspiracy theory," researcher Ken Jenkins told the International Inquiry into 9/11, a conference activists staged at San Francisco's Herbst Theatre a year ago. "So it's not a matter of whether you believe in conspiracy theories, but a matter of which theory you believe."

Understandable paranoia

To blindly believe the U.S. government at times like these is to ignore history and dismiss warnings from people in positions to know how power is really wielded in this country.

Even before President Dwight D. Eisenhower warned us in 1961 about the secretive power of "the military-industrial complex," a significant segment of the public already understood the world in those terms, employing what groundbreaking historian Richard Hofstadter in 1952 dubbed the "paranoid style of political thought." He didn't necessarily mean it in a derogatory way. As the old joke goes, just because you're paranoid doesn't mean they aren't out to get you.

Since the dawn of civilization, there have been people whose worldviews were formed by the fear of enemies, real or imagined. But it was the 20th century that ushered in conspiracy theories as an important form of political communication, used by people to understand an increasingly complex world and by governments to manipulate their citizens.

It has little to do with ideology: Both Stalinist Russia and Nazi Germany effectively used conspiracy theories to maintain their power. In the United States, the paranoid style of political thought was most pervasive among conservatives, starting with the Russian Revolution, but it spread across the political spectrum after U.S. excursions in the cold war came to light.

Suddenly, it seemed crazy not to be paranoid, as people were targeted by a series of terrifying plots by mysterious forces: the assassinations of the Kennedy brothers, the Federal Bureau of Investigation's COINTELPRO, CIA-backed revolutions, medical and nuclear tests conducted on unknowing citizens, the rise of deceptive advertising and public relations campaigns, the recently declassified Operation Northwoods plan for the CIA to stage the downing of a commercial airliner as a pretext for invading Cuba, the Pentagon Papers, Watergate, Iran-Contra.

The Muslim world was also given good reason to be paranoid about covert U.S. influence as it watched the CIA help install the Shah of Iran and the Saudi royal family before propping up and then taking down Saddam Hussein in Iraq. In fact, many Muslims saw the first Gulf War as nothing but a pretext for building U.S. military bases in the region, which al-Qaeda cites as the reason for its terrorist attacks.

Under President George W. Bush and Vice President Dick Cheney, the paranoid style of political thought has become the dominant U.S. worldview, animating the administration's foreign policy, its domestic suspension of civil liberties (and even its views on Social Security), and the themes and language of the president's speeches — which are almost always based on the perception of threats to the American way of life.

Just consider this analysis from Hofstadter, which could today be applied equally to bin Laden, Bush, and the 9/11 truth movement writers: "A feeling of persecution is central to the paranoid style, but whereas the clinically paranoid person perceives a world hostile and conspiratorial against him or herself, the spokesperson for the paranoid style finds it directed against a nation, a culture, a way of life whose fate affects not himself alone but millions of others." Hofstadter wrote in his 1965 essay "The Paranoid Style in American Politics." "His sense that his political passions are unselfish and patriotic, in fact, goes far to intensify his feeling of righteousness and his moral indignation."

The movement begins

Michael Ruppert approaches investigations like a cop, which is what he was with the Los Angeles Police Department until 1978, when he says he got mixed up in an elaborate plot involving the CIA, Iran, international smugglers of arms and drugs, the Mafia, and the company Brown and Root, which (as Kellogg, Brown, and Root) is now a subsidiary of Halliburton.

Ever since then, he has been an investigator and journalist out on the political edge, using books, lectures, and his *From the Wilderness* Web site (www.copvicia.com) to build the case that the United States is run by a shadow government controlled by military and financial elites, funded by laundered drug profits and control of world gold and oil supplies, and bent on world domination.

So when 9/11 hit, Ruppert was one of the earliest and strongest critics of the official story, laying the foundation and basic framework for many truth movement researchers and writers who followed. All the 9/11 researchers and activists interviewed for this story give credit to Ruppert.

His basic argument is that there were just too many breakdowns in the intelli-

gence and defense systems, too many factors that can't be explained by the official theory, and too clear a motive and opportunity for Cheney (whom Ruppert, like many of his allies, believes is actually running the White House) to execute his imperial designs for this to have been anything other than an inside job.

"When you get to the bottom of all this, nobody did what they were supposed to be doing, and it shows very clear crim-

which was then demolished to destroy the evidence. He claims that a missile was actually what hit the Pentagon, while Flight 77 was secretly diverted to an evacuated airport in Cleveland, that the Twin Towers were felled by planned explosive demolitions and that they were likely looted of gold and other valuables first, and that the entire plot involved less than two dozen people.

Yet there is much of Ruppert's theory



Explosive accusations: Carol Brouillet and some other members of the Northern California 9/11 Truth Alliance doubt the World Trade Center towers would have fallen the way they did simply from the airplanes' impact and the resulting fires.

ginally negligent behavior at best, and I think you have a clear case for conspiracy," he told last year's conference in San Francisco.

That conference was convened by Brouillet, who told me she "knew it was a cover-up from the very beginning" but really became the untiring hub of the Bay Area's 9/11 truth movement in February 2002, after seeing Ruppert speak in San Francisco.

Also involved from the beginning was longtime San Francisco writer, poet, and activist Don Paul, who wrote a column for the *San Francisco Bay View* newspaper a week after the attacks that said, "We can allow the possibility that at least part of the U.S. government at least allowed the attacks of 9/11."

Ruppert elaborated on his theories in the book *Crossing the Rubicon: The Decline of American Empire at the End of the Age of Oil*, which is divided into sections on motive, means, and opportunity.

Although Ruppert bristles at the "conspiracy theorist" label, his theories about what happened on 9/11 can get pretty elaborate and hard to believe. He has argued that some of the planes were actually remote-controlled from Building 7,

that sheds some light on aspects of the Bush administration's behavior that didn't make sense before. For example, many pundits have puzzled over why Cheney has fought so voraciously to keep secret the records of the National Energy Policy Development Group he convened shortly after taking office.

He successfully fought efforts by Congress, the General Accounting Office (which sued the White House for the first time ever, backing off only after getting its budget threatened), Judicial Watch, and the Sierra Club to get those records, taking it all the way to the U.S. Supreme Court, which seemed strange for something as seemingly benign as energy policy — particularly given that the politically embarrassing revelation of Enron's involvement had already been reported by the press.

Yet Ruppert postulates it was those meetings — held between January and April of 2001 — that confirmed for Cheney that the United States would face economic collapse unless it was able to take effective control of Eurasia (including Afghanistan, Uzbekistan, Iraq, Iran, Qatar, and Saudi Arabia), where 60 percent of the world's oil reserves lie.

And as was made clear years earlier by

the Project for the New American Century — convened by Cheney, Donald Rumsfeld, Elliott Abrams, Jeb Bush, Paul Wolfowitz, Lewis Libby, and other powerful neocons — such a venture would require a "new Pearl Harbor" before the American people would support it.

"I'm convinced the deepest, darkest secrets of 9/11 are buried in that task force," Ruppert told me.

The only records from the task force that have been released, seven pages Judicial Watch persuaded a judge to hand over, give a certain amount of credence to Ruppert's view. They include detailed maps of the oil fields in Iraq, the United Arab Emirates, and Saudi Arabia and projects and contractors involved with those fields.

"These men, led by Dick Cheney, chose what they thought was their only logical option. I believe it seemed to them the 'right' thing to do; after all, it was only a few thousand lives," Ruppert wrote. "I believe bin Laden was and remains a CIA/U.S. Government/Wall Street asset. That would explain why he has never been caught."

The cover-up

While Ruppert and a few other writers and activists were developing and promoting their theories about what happened, the Bush administration did little to try to advance or prove its own explanation of the events of 9/11. In fact, the entire way the administration has operated in the past five years has only given the conspiracy theorists more grist for their mills.

It's absolutely true, for example, that the government's theory has never been subjected to the usual rigors applied to a case of mass murder. The government has never sought to have any of its evidence heard in a court of law. In fact, its refusal to make relevant witnesses and evidence available has caused the only successful 9/11-related prosecution — a German court's conviction of Mounir el-Motassadeq on charges of helping alleged 9/11 ringleader Mohamed Atta's terrorist cell in Hamburg — to be overturned on appeal last year.

Even Zacarias Moussaoui — an alleged coconspirator who acted suspiciously at flight school and was arrested by Minneapolis FBI agents the month before the attacks (agents who at the time told FBI headquarters they were "trying to keep someone from taking a plane and crashing into the World Trade Center," according to testimony to the 9/11 Commission) — has been ordered released by a judge because the federal government refuses to allow for his fair trial.

Congressional inquiries were obstructed and denied documents and testimony by the White House, yet even with a cursory review of the intelligence documents they could get, the hearings revealed the fact that the Bush administration had received dozens of urgent, credible warnings that the attacks were coming.

"It now becomes clear why the Bush Administration has been vigorously opposing congressional hearings," Rep. Cynthia McKinney, the only member of Congress who has consistently challenged the White House over 9/11, wrote on

Continued on page 22

8:20 a.m.
A.A. Flight 77
takes off from
Washington, D.C.

8:53 Two F-15s leave
Otis AFB for New York,
then fly holding pattern
off Long Island.

9:03 United
Airlines 175 hits
south WTC tower.

9:05 President Bush
is told "America
is under attack"
because of WTC
attacks but remains
at photo op.

9:21 Military
commander notified
that hijacked plane is
headed toward D.C.;
advises Langley AFB to
scramble fighter jets.

9:30 Fighters leave
Langley but head
toward Baltimore,
then over the Atlantic,
because of alleged
miscommunication.

9:34 FAA notified
that A.A. Flight 93
has been hijacked.

9:38 A.A. 77
crashes into
Pentagon.



8:46 A.A. Flight 11
hits north WTC tower.

8:54-8:56 A.A. 77
makes unauthorized
U-turn and turns off
transponder.

9:05 Airline notifies FAA
that A.A. 77 was hijacked
and is either crashed or
headed toward D.C.

9:10 Vice President
Cheney moves into
Presidential Emergency
Operation Center to take
command.

9:25 FAA orders all flights
nationwide grounded;
White House notified of A.A. 77
hijacking when passenger
Barbara Olson calls her husband,
U.S. solicitor general Ted Olson.

9:32 Dulles air
controller reports
fast-moving
aircraft headed
toward D.C.

9:37 Secret
Service whisks
Cheney into
protected
bunker.

9:54 Air Force One
leaves Florida,
deviating from Bush's
schedule for the
first time.



The Flight 77 factor

This time line of American Airlines Flight 77 — culled from *The 9/11 Commission Report* — shows what officials call a series of innocent errors, delays, and miscommunications, but what 9/11 conspiracy theorists say was a deliberate military stand-down. For a more complete time line from both media and official sources, go to www.cooperativeresearch.org.

STJ

For more resources go to www.sfbg.com.

9/11

From page 20

Truthout.org in May 2002. "The Bush Administration has been engaged in a conspiracy of silence. If committed and patriotic people had not been pushing for disclosure today's revelations would have been hidden by the White House."

Until then, Bush had opposed the creation of an independent commission to look into 9/11, even though such commissions have been formed immediately after every major U.S. tragedy, such as Pearl Harbor and JFK's assassination. He finally bowed to political pressure from the victims' families to allow the creation of a supposedly independent 9/11 Commission.

But who did Bush name to head the commission? Henry Kissinger, the man who oversaw more dastardly covert operations designed to further U.S. realpolitik interests than any person alive, someone who can't even travel to many foreign countries because he's sought as a material witness for so many ongoing war-crimes prosecutions. If you're looking for someone to cover up your official misdeeds, Kissinger is the man. Unfortunately for Bush, Kissinger refused to disclose his client lists — something required under federal conflict of interests laws — so he didn't get the job.

Instead, Republican Thomas Kean was picked to head the commission, and for executive director, he chose one of Bush's own staffers, Phillip Zelikow, a neoconservative hawk who had cowritten a book with then-national security advisor Condoleezza Rice — a key figure in the intelligence breakdown — who has since been promoted to secretary of state. Oh yeah, and she just recently hired Zelikow as a member of her staff.

Zelikow and Kean were also nice enough to let Bush and Cheney — both of whom 9/11 activists accuse of culpability in the attacks — testify together, in private, and without being placed under oath. And even after all that, the administration used

its executive authority to classify whole sections of both the commission and congressional reports, most notably the section on Saudi Arabia, where bin Laden and 15 of the 19 alleged hijackers are from.

Despite consistent denials that the administration could have foreseen the attack, the *New York Times* recently reported on a classified section of *The 9/11 Commission Report* from the spring of 2001 in which the Federal Aviation Administration warned airports that if "the intent of the hijacker is not to exchange hostages for prisoners, but to commit suicide in a spectacular explosion, a domestic hijacking would probably be preferable" to a flight from overseas.

And the report that was released is riddled with contradictions, conclusions unsupported by the facts, apologies for gross incompetence, and the omission of any facts that don't neatly fit with the official theory. It was, as a *Harper's Magazine* cover story labeled it, a "whitewash" that "de-frauds the nation."

Investigation as whitewash

There are some obvious signs that the 9/11 Commission hadn't sought for its report "to be independent, impartial, thorough, and nonpartisan," as the authors billed it. Rather, it seemed to see its charge as providing a detailed proof of the government's theory. One key sign is that it didn't actually try to investigate who really hijacked those planes.

The 19 hijackers were identified by name on the morning of 9/11, names that were taken from the passenger logs and haven't changed since. But in the days after 9/11, several of those identified hijackers contacted a variety of reputable news outlets — including the *Guardian* of London, the *London Telegraph*, the *Associated Press*, the *Los Angeles Times*, the *BBC*, *Arab News*, and *Asharq al-Awsat* — to say they were alive and innocent.

One of those alleged hijackers, Waleed al-Shehri — whom the U.S. government says was one of two "Shehri brothers" who helped crash Flight 11 into the World

Trade Center — told the BBC, other journalists, and U.S. authorities just after the attacks that it was his picture in the papers and that he had indeed attended flight school in Daytona Beach, Fla., during the time the government says he did. But he was living in Morocco on 9/11 and working as a pilot for Saudi Arabian Airlines.

Another alleged hijacker from the same flight, Abdulaziz al-Omari, told journalists he had lost his passport while studying in Denver.

Now, it's entirely possible the real hijackers had stolen the identities of these and the five other identified hijackers who have turned up in various press reports. Yet what's amazing is that the 9/11 Commission never even addressed the issue and stated the identities and backgrounds of the hijackers (all gathered from U.S. intelligence services) as if they were incontrovertible facts.

Such ambiguities would have really mucked up riveting prose like "As it began, some of the hijackers — most likely Wail al Shehri and Waleed al Shehri, who were seated in row 2 in first class — stabbed the two unarmed flight attendants who would have been preparing for cabin service."

Yet *The 9/11 Commission Report* wasn't really intended to be an investigation as much as it was meant to bring closure to this terrible period, to reassure everyone that the system worked, that problems were being fixed, and that everyone was going to be OK. And in that respect, it was a phenomenal success.

The book, with its built-in drama and relevance, spent weeks atop the best-seller lists and was even a finalist for the National Book Award. Like all good conspiracy-theory proofs, it explained everything in such staggering detail and such a tone of certainty that the casual, un-informed reader came away feeling convinced.

Curiouser and curiouser

Most people's understanding of 9/11 snapped into place at some key moment, in most cases on that heart-wrenching morning as we watched the unspeakable tragedy unfold. We accepted the dominant story because the alternatives were too horrible to consider and we just haven't

wanted to revisit it.

Yet why haven't the mainstream media raised the possibility of official complicity, or seriously questioned flaws in the official story?

"I think it's a good question, but I don't think we have a good answer," said Aly Colón of the Poynter Institute, a media foundation.

Modern standards of objective journalism make it difficult to raise speculative questions that reflect badly on official sources, but Colón said the galvanization of patriotism that followed the 9/11 attacks and subsequent wars in Afghanistan and Iraq made it even tougher for journalists to question the accepted reality of 9/11.

"It is more challenging now to raise these kinds of questions than it had been before," he told me.

But some items did break through the media filter, causing people to reexamine

country consistent with preparations for hijackings." Bush was handed the memo at his ranch in Crawford, Texas, at the start of a monthlong vacation.

The other was the much-anticipated release of Michael Moore's film *Fahrenheit 9/11*, which carefully avoided suggesting official complicity in the attacks, taking issue only with how the White House used the attacks to further its imperial agenda and with Bush family ties to Saudi interests that might have facilitated the attacks.

But the film did expose people to the infamous video of Bush continuing to read to schoolchildren even after being told by an aide that the second tower had been hit and that "America is under attack." We all got to watch our commander in chief do nothing for an unbearably long time as people were jumping from the Twin Towers, a hijacked plane was barreling toward the Pentagon, and Cheney was being whisked to a bunker by the Secret Service to take control of the situation.

Later, as the war waged in Iraq, it became increasingly clear the White House had lied about that country's weapons of mass distraction. And we learned from former White House terrorism expert Richard Clarke that the Iraq plans had been laid on 9/11 even though the officials acknowledged Hussein wasn't responsible.

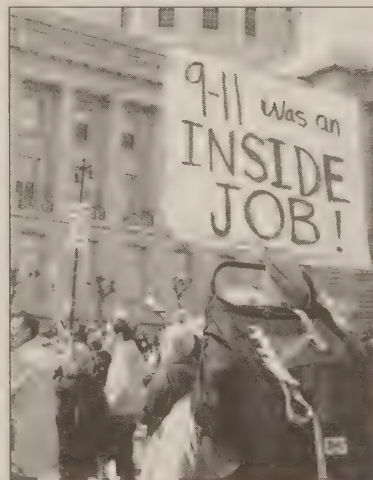
People began to take note. A Zogby poll taken just before last year's Republican National Convention showed that 41 percent of New York State residents, and 49 percent of New York City residents, agreed with the statement that some U.S. officials "knew in advance that attacks were planned on or around 9/11/01 and that they consciously failed to act."

A fragmenting movement

But as the public reached its pinnacle of being open to considering alternative views of 9/11, the truth movement fractured into disparate subgroups, each pushing its own pet theories, torn by internal divisions over strategy, and unable to mount a cohesive strategy that would break through the din of election-year politics.

Ruppert implored the attendees at last

Continued on page 26



Joining forces: The antiwar movement was initially reluctant to embrace the 9/11 truth movement during the buildup to the Iraq invasion, but that gradually changed, and its presence became welcome. During the March 19 antiwar rally, 9/11 skeptics played a high-profile role.

their beliefs about 9/11. One was the commission's only true investigative success: its overcoming of White House opposition to publicly releasing the Aug. 6, 2001, Presidential Daily Briefing, titled "Bin Laden Determined to Strike in U.S." It mentions "patterns of suspicious activity in this

GUARDIAN PHOTO OF DAN STONE BY MIRISSA NEFF
SPOT ILLUSTRATIONS OF AIRLINER, THE WTC, AND THE PENTAGON BY GUS D'ANGELO

Product placement

Cutting-edge handicrafts are an unsung National treasure. *By Michelle Tea*



COURTESY PHOTO BY LOB SPAINS

Pop-culture potpourri: Doug Domankos, curator and proprietor of National Product, shows off local artisanal gold.

There are some folks up in Eureka who make jewelry from the keys of old-fashioned typewriters. They also make postcards from vintage albums and finished paint-by-numbers kits. These are the kinds of goods Doug Domankos, proprietor of National Product (1845 Market, S.F. 415-255-1920), likes to push — affordable little works of art put together by someone much like yourself. He walks me over to a rack of recycled T-shirts by Killer Tee. “They’re these local guys who refurbish old shirts,” he says, lifting a secondhand DARE shirt and showing me the fuzzy letters reading “I Heart The Disco” tagged across the original silk-screened image. “Everything they use is very authentic,” Domankos says.

National Product set up shop two years ago, and since then, it’s had 24 art openings featuring the work of local printmakers, comic artists, and painters. When I show up to snoop around, the back gallery is hung with the work of Brian McDonald, whose collages feature drawings of people who look both childlike and crazed. Like the store itself, McDonald’s work is a festive mess of pop culture images with a dark undertone.

“I call it an art gallery and a gift shop,” Domankos says of his jumbled domain. “My background is graphic design, so I know a lot of illustrators and creative types who have day jobs but do creative work on the side. I wanted to have a retail entity that made some of the more obscure stuff available.”

Expecting the gift shop to financially carry the art shows, Domankos has been surprised to find that the art sells just as well as the goods in the front room. “The gallery side was a real surprise for me,” he says. “It has exceeded my expectations in sales. The opening parties have been very successful.” During the openings, National Product expands. Domankos, who lives in the space behind the shop, opens his living quarters to the public, setting up snacks in his living room and drinks in his kitchen.

I wander over to a cluster of ribbed white undershirts. They are wilting, with the logos of various designers scrawled halfheartedly across the fabric. “Those are Sharpie-marked designer shirts,” Domankos says with a smile. “And they are secondhand and complete with stains. The artist wants to be anonymous since he’s making designer knockoffs.” The undershirts cost \$7. “I already sold the Calvin Klein and the Dior.”

“There is a certain theme of pop culture and lightheartedness that I look for in the stuff I carry,” Domankos explains. “Things with humorous political messages work well. And usually the art shows have some of the same themes as the merchandise in the store.”

Against one wall is a stack of T-shirts illustrated with scrawly pencil drawings of cats in various costumes. “That’s my friend Rachel,” Domankos says. “She calls herself Little Pants Industries.” He shuffles through the designs. “There’s the Dracula kitty, the NASA kitty. This one she calls the gay mustache kitty.” More T-shirts in other piles depict stuff like cigarette-smoking ponies, the classic gun-wielding image of Patty Hearst with the slogan “American Badass,” a gas can printed with the American flag and, in elegant script, the procla-

mation “Sodomy: The New American Tradition.” Some of these are National Product designs, created by Domankos. He shows me a sort of ’70s, sunset-colored cityscape tee. “That’s my imaginary strip-mall store,” he jokes. Another shirt bears a stylized image of the iconic Beck’s Motor Lodge, located right up the street. A third shows a dude at a computer with the words “White Collar Crime.” “This is a best-seller,” Domankos says.

I’m drawn over to a basket filled with hand-knitted fingerless gloves. They come in all colors, with little stripes and other decorative touches. “They’re crocheted by my Aunt Alice in Toledo,” Domankos says. He produces a little label with Aunt Alice’s picture on it. “She is nonstop with the knitting,” he says. “She sells great beanies too and little scarves.” He shakes an adorable little scarf at me. “Her stuff sells really well.”

The store was formerly open five days a week, but Domankos has had to cut the hours to Friday through Sunday. “I hope to get back up to a full schedule,” he says. “Maybe the neighborhood will get a little more momentum too.” He cites the recent construction on that stretch of Market Street as a factor negatively affecting neighborhood businesses. “The foot traffic, now that the construction is over, might come back.”

Much of the stuff for sale at National Product isn’t available anywhere else. Silk-screened prints from local artists working in comics, throw pillows printed with pictures of deer, Karoi Kasai’s stuffed space dolls wearing hot pink-felt fanny packs, LiberaChe T-shirts — this isn’t merchandise one can find in a mall or other soulless shopping center. National Product has more in common with the craft fairs found in rural areas than with your average retail joint.

“People are going to be looking for things made in their town,” Domankos says. “There’s a lot of people who make stuff, and San Franciscans are into that kind of thing.” ♦

BizTips

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Refined canines You and your well-dressed hound will be howling, “Haute couture,” at **Vavadog** (735 Fillmore, S.F. 415-409-3900, www.vavadog.com). Just a block from Alamo Square Park, it houses 100 square feet of doggy designs for your fashion-conscious pup. Proprietor **Marietta Bernstein**’s clothing line includes a variety of coordinated outfits for people and pooches, ranging from a pair of rockin’ black tees adorned with a Jolly Roger in rhinestones, to precious pink shirts labeled “Princess.”

Matthew Shechmeister

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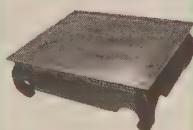
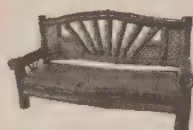
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Aggregate!

I am high on data. It started last Monday, with a chunk of information about how to turn your car into a file-sharing, videoconferencing, Web-surfing machine. Later I figured out how to hug somebody from 3,000 miles away and find orange pictures of Tokyo in a database of photographs built collaboratively by tens of thousands of people. Also, I found out why early computers killed mice.

Then the process accelerated, as I plunged completely into a cacophonous world of digital information ringmasters, people who share data as fanatically as others might hoard money. Of course, the two things are not mutually exclusive. At the O'Reilly Emerging Technology Conference (fondly known as ETech), there was no shortage of what blogger Merlin Mann called "L.A.-style relationships," the kind that start with unctuous bullshit and end with multimillion-dollar business deals. But for the most part, the event was like hanging out with

cyber-librarians on acid — really, really good acid that makes you want to change the world.

I spent a week with the ETech crowd in San Diego. Our downtown hotel was packed with mad scientists, info aggregators, gadget liberators, visionaries, post-bloggers (blogs are so 2002!), and good old-fashioned technowankers. Crypto author Steven Levy played me a novelty song about Internet porn on his iBook; Amazon founder Jeff Bezos sat next to me in a conference hall, BlackBerrying spasmodically; and hacker-for-great-justice Bunnie Huang showed me some cool hardware hacks that would stop government and industry from controlling what you do with your computer.

ETech made me realize how much I take my technology for granted, never pondering the coolness of what we can do with the crap we carry around in our backpacks and pockets every day. As social software pundit Clay Shirky said at one point, "It turns out that the cell phone is a surprisingly great platform for two-way voice!" We're so caught up in being grumpy about the shortcomings of our tech — and weird new pseudo-applications for it, like cell phone calendars or cameras or whatever — that we forget how fucking awesome it is to be able to call people from just about anywhere.

But more important, at ETech I learned answers to the following two questions: (1) How can I secretly turn my friends into broadcasters? (2) How can I tell time by hooking an electrode to a prawn sandwich?

The answer to number one came from understated indie entrepreneur Ben Trott, whose San Francisco company 6 Apart is sort of the 20th Century Fox of the blogging industry. And I use the old name for the conglomerate-owned film company for a reason: 6 Apart is like 20th Century Fox back in 1915, when the movie industry was about as old as the Web is now. Trott gave a short speech at one point about fun blog hacks, the kinds of things people are doing now that blogs are so ubiquitous that the next generation of media is starting to grow out of them.

One idea Trott discussed was the "personal friends aggregator," which searches for your friends across the Web by looking for them in Web broadcast feeds and in special file formats like the infamous friend-of-a-friend (FOAF) format. The result is a Web page full of stuff your friends are publishing all over the Internet, all collected in one easy-to-find place. If you combine that with Trott's "feed splicer," you can add news and weather to the page, so your aggregated friends can also tell you how hot it is and how deeply Comcast jammed that big fat stick into TiVo's ass over the CableCard deal.

But turning my friends into my own personal daily broadcast wasn't quite as cool as watching the inimitable James Larsson demonstrate hooking a shrimp and some mayonnaise to an electrode and using their rate of decay to plot the passage of time. Later, Larsson showed us how to turn an old computer monitor into a bug zapper and how to control your date's mind with microwaves (OK, so the latter didn't work very well).

By the fourth day of the conference, I was getting complete information overload — but luckily British expat tech writer and activist extraordinaire Danny O'Brien was there to save me with some words of wisdom. "Turn off your sodding computer," he said. ♦

Annalee Newitz (voodoocategorization@techsploitation.com) is a surly media nerd who has never actually wanted to talk to the fish, although she does think they make marvelous batteries. Her column also appears in Metro, Silicon Valley's weekly newspaper.



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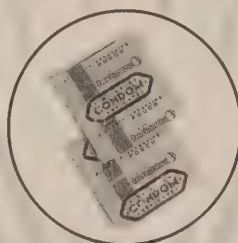
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9/11

From page 22

year's conference to keep it simple and break down their theories into 20-minute presentations based on direct evidence that U.S. officials had the motives, means, and opportunity, rather than on complex analyses of the physical evidence.

"We have to find the same sheet of music so we can sing the same notes," Ruppert told the crowd.

Yet against the backdrop of a bloody war in Iraq, a high-stakes presidential race, and new 9/11 revelations unearthed by the commission and independent researchers, his warning went unheeded. There was just too much juicy stuff coming from all directions.

And frankly, the Rupperts of the world weren't doing themselves any favors: their refusal to consider anything less than a grand conspiracy made it hard for the press to take them seriously. In the wake of the presidential election, Ruppert tells us he left the movement in frustration because "there's no other public forum. There's no other place to go."

But other 9/11 activists soldier on undeterred, just as their compatriots in the effort to uncover who really killed JFK still meet to pore over the yellowing evidence of that crime. Time may prove them correct — just as polls now show most Americans don't believe Lee Harvey Oswald acted alone — but justice is probably a long way off.

Bay Area residents Don Paul and Jim Hoffman recently met me at Café Abir in San Francisco to run through their evidence.

"Everywhere you probe, you find a hole, and the more you probe the hole, the more other problems come up," Paul told me, later adding, "Internal explosives must have brought down the Twin Towers."

Paul and Hoffman deeply believe this to be true, something they say is proved by the way the buildings fell — straight down, unslowed by their load-bearing steel frames — and by the way fine powder shot out the sides of the towers as they fell.

Having recently seen a PBS special and read the *Popular Mechanics* investigation that tried to debunk the explosives explanation and supported the government's "pancake theory" — the notion that the upper parts of the buildings crushed the lower floors into one another — I argued with them for a while: Why wouldn't the pressure of this collapse cause the dust? Why haven't any reputable structural engineers supported your theory? How could they have planted so many explosives without being noticed?

Pretty soon our heated conversation was drawing attention from people around us, and random people started jumping in. And to my surprise, all of them expressed doubts over the official 9/11 story.

"It did not go down the way they said," bystander Eric Basher said. "I don't know if Bush did it, but something isn't right here." ♦

E-mail Steven T. Jones at steve@sfbg.com.

Grow up!

Dear Andrea,
I live in a large communal house where it's common for housemates to sleep together. I recently had sex with one of my housemates who is in a monogamous relationship. I feel awful; it really wasn't worth it. Previously he was very affectionate with me, but not anymore. It makes me sad that he doesn't talk to me or even look at me. I suppose this shouldn't surprise me, but I had hoped to still have a comfortable rapport. Should I try to be friendly? I don't want to be needy or for him to think I am coming on to him again.

Love,
Sorry Now

Dear Sorry:

Your first mistake is living in a large communal house, period, never mind the "common for housemates to sleep together" part. I'm hoping you're not more than two or three years out of college — but if you are, it's time to move on. Roommate drama becomes toxic past the age of 25, and by the time you're 30, it can kill you. It's time someone started a public education campaign about this, and if the government isn't going to do it, I guess it's up to me. Save up some money and move the hell out.

Your housemate may claim to be monogamous, but he isn't by definition. He either wants to be monogamous or thinks he ought to be. His girlfriend, however, thinks he's monogamous right now, which is bad. He's ignoring you because he is both ashamed of himself and afraid of getting found out. You can be friendly. You can even explain yourself: "I am being friendly because we live in the same house and it's weird not to talk to each other, not because I want to have unsatisfying cheater's sex with you again." You might also consider not living in a postcollegiate, wannabe free-love utopian commune thing where people eat too much seaweed and claim not to feel jealousy 'cuz they're too evolved. I think we know where I stand on this issue. How about you?

Love,
Andrea

Dear Andrea:

Good lovers come in all flavors, and everyone has the potential to become quite the sexual dynamo. That said, there are still factors that are purely a result of nature, the type over which the individual has no control.

I've found a woman who pleases me sexually like none before. I'd been with women who were open-minded, passionate, etc., but never one with whom the fantastic sex was so effortless. By comparison, I can always find something not as good about others, and these attributes are purely physical (and purely genital-centric): taste, smell, shape, amount of lubrication, orgasmic ability.

My problem, though, is that our relationship is not great in other areas. I feel horribly guilty for not being able to truly appreciate other lovers. I just may stick with this woman because, even though I may find other women more compatible personality-wise, I don't think I'd have a good chance of finding someone who has such an ideal body for me and gives me such natural yet porn-style sex.

Should I give up my sexual fantasy for a woman with whom I could otherwise get along? If I do, I fear that I'll always feel like I'm missing out. Have I become too stingy? This was an issue in my last relationship.

Love,
Particular

Dear Party:

Actually, everyone does not have the potential to become "quite the sexual dynamo." Not everyone wants to. But I understand you were just mouthing platitudes, so let's move on.

You are not being stingy, but I would not hesitate to call you awfully fussy. We hear a lot about people who are only interested in willowy but bosomy blonds (a type rarely found in nature) or smooth, muscle-bound gym bunnies, or name-that-type, and we tend to have little patience with them. It may be less common to be hung up on such minutiae of genital morphology and orgasmic frequency — but no dif, really. You are picky and weird, but so are lots of people. It seems to be working for you right now, and it will continue to work until you decide to change your priorities. If you decide to change them.

See, it's easy for me to say that "porn-style," "effortless" sex is hardly the foundation of a lifelong partnership and that it's time for you to grow up already, but seriously, it's your call. You don't owe it to the less-porn-y women of the world to be attracted to them or to bring them home to mother. If you want that, then yes, you'll probably have to accept a woman who doesn't live up to your rather rigid ideals in every possible particular. That's what grown-ups do: we give up some goals in order to achieve others we've deemed more important. But as I said, you don't owe it to anyone. The not-your-ideal women of this planet will get along fine without you in the meantime.

Love,
Andrea ❖

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

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FOOD & DRINK

Sport fishing

By Paul Reidinger

Among modern marvels, supermarket sushi occupies a special place at the intersection of convenience and dread. You can pick up a tray on your way home from work and feel virtuous and sophisticated, and at the same time you can't help but wonder if, come 4 a.m., you will regret having actually eaten it for dinner. Who prepared it, after all, and how long was it sitting there, adequately or inadequately chilled, before you snapped it up and got your club-card discount?

Life in a sense is a long series of these kinds of cost-benefit analyses, but supermarket sushi signifies even beyond that. It tells us that sushi has entered the mainstream of American food culture (though it's still wading in the shallows near shore), and it prepares us not to be surprised when sushi, as a restaurant food, starts turning up in various unlikely places, from the Voodoo Lounge to M Point, the late-'90s spot in the Hotel Milano, where it balanced a California-cuisine menu.

In true American fashion, we have seized sushi and now, through wild and rash experiments, are trying to figure out what can and cannot be done with it, how we can make it our own. Given that the sine qua non of American food is the hamburger, we can perhaps forgive ourselves for wondering if sushi's final destination on these shores might be McDonald's—McSushi, with McSake in collectible plastic glasses. While we await this interesting development, we can sate ourselves with a visit or two to Blue Fin Sushi, a newish Richmond District spot that is also the Siamese twin of a sports bar called Prime Time.

It is possible, within these curious walls, to open with some hamachi nigiri (\$4.25 for two pieces) before moving on to a burger—a Ball Park burger (\$6.95), say, with Jack cheese, lettuce, tomato, pickles, and excellent crispy-creamy fries. But it is possible

only within the Prime Time side of the layout, where each of the half dozen or so TV screens, mounted high on the wall to aid viewing, is tuned to a different channel. (We saw a live worm-eating contest and had to rearrange ourselves so we would be looking at something slightly less appetite-killing, like hockey brawls.) Sushi and other (cooked) Japanese dishes move from the Blue Fin kitchen the few steps to the sports bar, but that traffic is one-way; the sports bar's food, though excellent of its kind, does not move into the snazzier precincts of Blue Fin.

The restaurant's real eye-catcher is, mounted over the sushi bar, a huge fish with an immense, ruffled blue dorsal fin and a marlin- or swordfish-like lance extending from its face. Bluefin is a type of tuna, and tuna in its various guises is important material for sushi chefs, but this fish is not any kind of tuna. On the other hand it is spectacular, and the sport-fishing spectacle of it does have a way of keeping the restaurant's name (and namesake) fresh in the mind.

Tuna — “chicken of the sea,” as the old TV commercial so cleverly reminded us — takes well to spiciness, and Blue Fin's chefs aren't shy about furnishing the latter. The “special spicy sauce” in the volcano salad (\$8.50) — a reddish orange flow with the consistency of ketchup — set our mouths quietly on fire and almost, though not quite, overwhelmed the meaty coolness of the cubed fish. Cubes of avocado (also cooling, rich) helped keep the peace, while the tangle of fried rice-stick noodles provided some visual interest and a distinct chopstick challenge.

Perhaps because of the nearby sports-bar vibe, Blue Fin's menu is quite rich in cooked and innovative items. There is plenty of nigiri and sashimi, of course, along with more than 30 rolls, among them the restau-



Maki maker: Blue Fin Sushi's chef Paul holds a plate of spicy crunchy maki, perhaps for some discerning sports barfly at Prime Time, across the host's station.

rant's signature Prime Time maki (\$8.50), a nesting of salmon, eel, and avocado in mame nori — soybean paper of a pale pink hue, like the petals of an early-spring rose. But the cooked stuff is irresistible, from mushroom stuffy (\$5.95) — an oysters Rockefeller-like trio of shitake mushroom caps packed with snow crab meat and baked with a spicy cream sauce — to a simple tail of baby lobster (\$6.95), grilled and served with mango salsa. Lobster so often is drowned in butter (a formidable if subtle flavor in its own right), but here the sparseness of the treatment lets the shellfish speak in its own voice. The heavier spicing is reserved for items that benefit by it, such as slices of duck breast (\$9.95), marinated in five-spice paste and served with an unexpected, rubbery-crunchy mélange of sautéed shitake slices and halved pistachio nuts.

On the other side of the host's station, of course — at Prime Time — most everything is cooked, the exceptions being the salads, such as the

Olympic Track (\$6.45 for a full-size, splittable version). The name is vaguely Hellenic, and the salad — a wealth of baby lettuces, red onions, olives, mushrooms, and artichoke hearts — does resemble what most of us know as Greek salad. The differences are a lack of tomatoes and the presence of grated mozzarella cheese instead of the saltier and more pungent feta; these changes are muting.

Cooked items are handled with skill. Fried calamari (\$6.95) was tender within delicate golden crusts, while a spicy-chicken pizza (\$6.45) needed just a bit of salt to release its exotic perfumes: the chicken had been marinated in a ginger-peanut sauce, tomatoes gave way to cilantro pesto, and the cheese was fontina, dotted with scallop rounds. And that is all, the end, no more, or, as they say in Spanish, *fin*. ❖

Blue Fin Sushi/Prime Time. 1814 Clement (at 19th Ave.), S.F. (415) 387-2441. Daily, 5–11 p.m. Beer and wine. MasterCard, Visa. Moderately noisy. Wheelchair accessible.

Without Reservations

One hundred years of fortitude

These are rich times for nostalgists, as each passing day brings to mind some lost grace to be pleasurably wistful about. While I would count myself among the nostalgists' fellow travelers, I do seem to be subject to the occasional jolting reminder that the past was not always better and our one-way march through time describes something more complex than a steady downward arc. I was struck, for instance, by the romance and plainness of old Fior d'Italia menus reproduced in *The Fabulous Fior — Over 100 Years in an Italian Kitchen* (San Francisco Bay Books, \$27.50), Francine Brevetti's recent history of that North Beach institution.

The restaurant opened in May 1886 (at 432 Broadway), and its first menu card is notable both for its unthinkable low prices (veal scalloppine, 15¢, a “special dinner with wine,” 35¢) and its Outback Steakhouse meatiness. Despite the Genoan ancestry of the restaurant's founder and patriarch, Angelo Del Monte, the kitchen offered not a single fish dish and only one item with any kind of seafood (risotto with clams), while serving up calves in a wide variety of preparations, from veal cutlets to brains.

Luckily, fish was added to the menu in fairly short order (*short order* being a relative term, relative in this instance to the fact that the restaurant is 119 years old). By World War I, the book says, striped bass was available, and by 1935 so were those dwellers of the deep familiar to today's Bay Area diners, rex sole and sand dabs. Petrale sole, a local glory, finally turns up on a 1978 card, and at \$6.25, it was probably worth the wait.

That Jimmy Carter-era menu isn't noticeably less meat-heavy than its 1886 forebear, though the calves' brains have vanished, and there is about as much beef as veal. Beef, in fact, as “chopped sirloin,” figures (along with cottage cheese and a tomato slice) in the “diet special,” an early twinge of weight consciousness. Dieteters would probably be averting their eyes from the dessert choices, and, with one exception, they wouldn't have missed much.

The exception is a selection from the cheese cart, for \$1.50. The cheese cart, you say? Isn't that a very today thing? Wasn't the Dining Room at the Ritz-Carlton touting its cheese cart (guided by then-maitre d' Nick Peyton) as the only one in the city as recently as 1995? These days cheese carts enjoy a quiet vogue; Traci des Jardins even included a kind of chapel of cheese when she opened Jardinière in 1997. But let's remember that these are contemporary flowerings; the Fior was there first.

Paul Reidinger
paulr@sfbg.com

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FOOD & DRINK

cheap eats by dan leone

Roger that

I'm eating a bowl of leftover homemade barbecued chicken soup. But when I eat it, I'm still Mr. Rogers.

I warmed up the soup in my popcorn kettle, which I hadn't washed out after having popcorn for breakfast. So the soup tastes a little popcorny. In addition to smoky, of course. But when it tastes like that, I'm still Mr. Rogers.

For dinner: eggs. With either potatoes and biscuits, or hard-boiled and cut up into a big green salad, with biscuits. Either way when I'm having dinner, I predict, I will still be Mr. Rogers.

First I thought it would only work with egg rolls, because that's what Mr. Rogers was eating when he said, famously (didn't you read last week's Cheap Eats?) ... "I'm eating a Chinese egg roll. But when I eat it, I'm still Mr. Rogers."

And I said, famously, when I felt the full reverberation of this philosophical Fred Rogers moment (as recounted to me by Earl Butter), "This changes everything." And I meant it.

And it has.

As you may know, I have a habit of getting carried away. I'm one of those fools who actually believes that if he persists in his folly, he shall become wise. Give you an example: right now I am writing this restaurant review. But when I write it, I'm still Mr. Rogers. Just like when I was eating that soup a little bit ago. Remember? That tasted like it tasted?

In short, I have become, through patient persistence, if not wise, then at least Mr. Rogers. At first, for a couple of days, I thought that I could only sustain this existentialist flea-flicker foolishness by eating egg rolls. So I was spending a lot of time in Chinese restaurants.

And that's how I found Red Jade. Not that it's trying to hide or anything. It's right there at Church and Market, next to my still favorite sushi place, Miyabi. Me and my old pal Gator Gator were on our merry way from make-up school back to the Mission, with only so much time to spare because a 6:00 sound check in the Richmond loomed in my future.

We didn't know what or where we wanted to eat anyway, so we did one of those deals where you beeline from point A through Japantown, Western Addition, the Haight, the Castro, and the Mission to point B, looking for one thing: a parking space, any parking space. And then the closest feed store to that, which all added up to Red Jade.

Mandarin-style Chinese. Nice, nice place, with a cute little orange tree, tangerine tree, mandarin tree (you gotta figure) in the entranceway. Just loaded with fruit. I wanted to pick one so bad, but this was before the revelation. (That, in picking the forbidden fruit, as in eating an egg roll, I would be able to maintain my Mr. Rogershood.)

Well, sir, having just been to make-up school, like I said, I was looking about as pretty as I've ever looked, probably. Certainly as pretty as Mr. Rogers ever looked. Probably. Except we forgot to order the egg rolls. I panicked and said celery salad instead. Gator Gator said General Tso's chicken. I said asparagus salmon with black bean sauce.

The waitress said, "Thank you" and left us there, and I was not Mr. Rogers. I want to say, though, in defense of Red Jade's greatness, that it was 4:30 on a Sunday, and they let us order from the lunch specials menu. Which has 33 items, all served with a pretty big bowl of soup and a pretty big heap of rice, for \$4.50 to \$5.95.

The asparagus salmon with black bean sauce (\$5.25) was delicious, and the General Tso's chicken (\$4.50) was delicious. Even the celery salad (\$4.25), which wasn't egg rolls so much as shredded celery and carrots with big fat bright pinkish orange tongues of pickled ginger ... delicious.

But the best part was finding out, to my unending amazement and delight, that when I eat any one of these things, or anything else (mango ostrich, \$9.95 ... hometown chicken, \$9.95 ...), or, hell, even when I'm eating nothing at all, I am still Mr. Rogers. All it takes is saying so. Try it at home. It's great fun, and not at all dangerous.

I am reading Cheap Eats in the Bay Guardian. (Say it.) But when I read it, I am still Mr. Rogers.

Pretty cool, huh? ♦

Red Jade. 245 Church (at Market), S.F. (415) 621-3020. Sun.-Thurs., 11 a.m.-9:30 p.m.; Fri.-Sat., 11 a.m.-10 p.m. Takeout available. Beer and wine. MasterCard, Visa. Wheelchair accessible.

In short, I have become, through patient persistence, if not wise, then at least Mr. Rogers.

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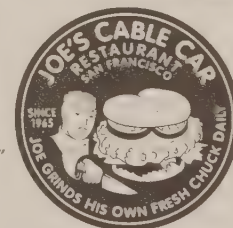
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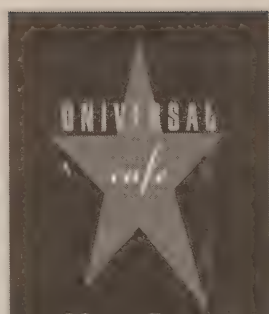
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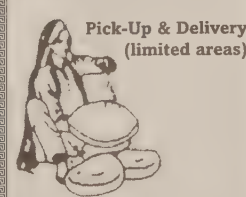
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FOOD & DRINK

the food snoop by masha gutkin

'Quat up?

Plums are to thank for one of the shortest and sweetest works of English literature, William Carlos Williams's "This Is Just to Say": "I have eaten / the plums / that were in / the icebox / and which / you were probably / saving / for breakfast / Forgive me / they were delicious / so sweet / and so cold."

Plums have it good in English, figuratively speaking. Good things are plum. Come to think of it, stone fruit as a class get the long end of the stick. Think "peachy," or superlatives applied to apricot-like skin. Well deserved, I guess, but leaving little room for other fruits to have their moment in the linguistic sun. I'm proposing a vigorous campaign to replace the approbatory use of *cool* with *kumquat*. Symmetrically, for opprobrium, there's *loquat*.

No lapidary poem exists (in English) for the kumquat. Tony Harrison, though, offers "A Kumquat for John Keats," wherein, borrowing from Keats, he describes kumquat consumption, saying of the experience, "Melancholy dwelled inside Delight." Apt for this pop-into-mouth pygmy citrus, with its thin, sweet skin and tart flesh.

Although the kumquat's in the citrus family, its genus is *Fortunella*, for Robert Fortune, who brought the fruit to England in 1846. Fortune figures in other ways for the kumquat. Its fruit, lucky for the lunar new year, is supposed to bring good fortune. In Vietnam, people carefully select live kumquat trees for Tet. The ideal specimen has ripe fruit, green fruit, verdant leaves, flowers, and buds — symbols of present wealth, wealth to come, and generations past and future. And the kumquat makes me feel fortunate — there aren't many fruits we get to eat whole, skin, seeds, and all. Catch these little ovals while you can — which seems to be now, judging from their recent appearance in a friend's Eatwell Farms produce box, complete with a recipe for a kumquat martini. In November, out east, I was fed a memorable red beet salad with slender rounds of kumquat in it. I've been on the lookout to repeat the experience ever since, but, though printed and Internet matter suggests kumquats can be found December through March, my searches have been in vain. It's only lately that I got to satisfy my jonesing, and circumstances didn't allow slicing for a salad.

Brought to the United States in 1850, the kumquat grew popular as edible decoration in fancier homes, where branches or bushes would be placed at table for guests to pick the fruit. (Picture a flirty lady crying, "How Edenic!") Now it's cultivated in our own home state and in Florida (where Dade City's annual kumquat festival includes a pageant, complete with kumquat queen and court).

As a kid, I used to await the school bus under a tall tree with fleshy apricot-orange fruits. I knew they were 'quats of a sort, but kum- or lo-? I'd stand there wondering, get reminded, only to promptly forget again. The fruit was not that memorable, perhaps that's why — soft, a little mealy, and equally drab in flavor. No doubt you've guessed by now that the tree was of the lo-, not kum-, variety. The loquat is a pome (think pears and apples), in fact related to the rose. Indigenous to China, it likes a Mediterranean climate and was popular as a soft fruit that matures early in the year, before the apricot and peach. Since now we can have apricots regardless of the season (though whether these rubbery fruits deserve the moniker of apricot is in question), the loquat has lost its claim to fame.

The tiny, evergreen kumquat shrub is also indigenous to (southern) China. Apparently, the first written mention of this ancient fruit is not from China, though, but in an Iraqi writer's *Book of Nagatean Agriculture*, circa 904, in reference to a grafting method. Alan Davidson quotes this passage (in *The Penguin Companion to Food*): "It must be done ... at the time of a certain conjunction of sun and moon, [and the tree must be] fumigated with certain substances whilst a formula is uttered. The branch which is to be grafted must be in the hand of a beautiful damsel, whilst a male person has disgraceful and unnatural sexual intercourse with her; during intercourse the woman grafts the branch into the tree." Not surprisingly, I guess, Iraq isn't famed for kumquat prolificacy. In case you've conjectured some connection between the previous passage and the fruit's name, I hasten to say that Davidson informs us *kumquat* is a corruption of *chin lan*, Chinese for golden mandarin.

Should you have the self-control not to consume all of your kumquat stash at once, the best way to store the fruit is in a sealed plastic bag in the refrigerator. I came across some set aside neatly in just this way one recent midnight-snack time in someone else's house. They weren't long for this world, once I laid eyes on them. I did leave a note, though: "I have eaten / the kumquats / that were in / the icebox ... / Forgive me / they were delicious." ♦

E-mail Masha Gutkin at lydiaaleafrog@yahoo.com.

FOOD & DRINK

Eat here now

The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (P.R.), Karen Solomon (K.S.), or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

€ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Rigolo combines the best of Pascal Rigó's boulangeries—including the spectacular breads—with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (P.R., 1/05) 3465 California (at Laurel), S.F. 876-7777. California/Mediterranean, B/L/D, \$, MC/V.

Recently reviewed

Bacio offers homey, traditional Italian dishes in a charmingly cozy, rustic space. Service can be slow. (P.R., 1/05) 835 Hyde (at Sutter), S.F. 292-7999. Italian, L/D, \$\$, AE/MC/V.

Foggy Bottom Cafe is all about the mezzanine, which has a dining-car coziness and is a good place to enjoy straightforward California bistro cooking. (P.R., 12/04) 712 Irving (at Eighth Ave.), S.F. 504-8500. California, BR/L/D, \$, MC/V.

Pachi's brings sophisticated Peruvian cooking to outer Clement. The menu includes a few Spanish dishes such as paella, but the food in the main emphasizes those longtime Peruvian staples, seafood and the potato, each in a variety of guises and subtly spiced. The setting is handsome, though on the spare side of spare. (P.R., 2/05) 1801 Clement (at 19th Ave.), S.F. 422-0502. Peruvian, BR/D, \$\$, AE/DC/DS/MC/V.

On the cheap: Chinese

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant too: Wedgewood place settings and displays of blown glass. (Staff) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and Bay Guardian readers alike. Chinatown ambience, great food, good prices. (Best Of, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, €.

Jasmine Tea House feels vaguely Italian, with its pastel pink walls and peals of opera floating from the kitchen, but the classic Chinese

cooking is bright and crisp. Avoid the deep-fried stuff. (Staff) 3253 Mission (at Fear), S.F. 826-6288. Chinese, L/D, \$, MC/V.

Downtown, Embarcadero

Acme Chophouse brings Traci des Jardins's high-end meat-and-potatoes menu right into the confines of Pac Bell Park. Good enough to be a destination, though stragglating traffic is an issue on game days. (Staff) 24 Willie Mays Plaza, S.F. 644-0240. American, L/D, \$\$, AE/DC/MC/V.

Bix radiates an unmistakable aura of American power and luxury, jazz Age style. The food is simply splendid. (Staff) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DS/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (Staff) 121 Spear (at Howard), S.F. 543-4001. American, L/D, \$\$, AE/DC/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more harried, the prices too high. (Staff) 615 Sacramento (at Montgomery), S.F. 693-0941. French, L/D/ \$\$\$, AE/MC/V.

Kyo-Ya may not be the best Japanese restaurant in the city, but it's certainly one of them. Elegantly padded surroundings, sublime sushi, and a wide selection of cooked dishes attract an international mercantile class. (Staff) 2 New Montgomery (at Market), S.F. 512-1111. Japanese, L/D, \$\$\$, AE/MC/V.

Plouf Mussels 10 ways—need we say more? Plouf knows its turf, and that's surf. All the seafood sparkles at this chic spot tucked away on pedestrians-only Belden Place, though mussels are a house specialty, impeccably fresh and served in brimming bowls. Lots of outdoor seating reinforces the French-café feel. (Staff) 40 Belden Place (at Bush), S.F. 986-6491. French, L/D, \$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Town's End Restaurant and Bakery enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too. (Staff) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Jinney's Bar and Grill brings the cheer of a diner and the style of a bistro to the old Black Cat space. Addictive house-made potato chips; immense retro desserts. (P.R., 11/03) 501 Broadway (at Kearny), S.F. 982-5299. American, L/D, \$\$, AE/MC/V.

Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (P.R., 9/01) 943 Columbus (at Lombard), S.F. 928-5404. Mexican, L/D, €, AE/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied

setting. (P.R., 8/03) 1707 Powell (at Union), S.F. 982-8123. Italian, \$\$, L/D, MC/V.

SoMa

AsiaSF Priscilla, Queen of the Desert meets Asian-influenced tapas at this amusingly surreal lounge. The drag-queen burlesque spectacle draws a varied audience that's a show in itself. (Staff) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DS/MC/V.

The Butler and the Chef brings a taste of Parisian café society—complete with pâtés, cornichons, and croques monsieurs—to sunny South Park. (P.R., 5/04) 155A South Park (near Third St.), S.F. French, B/L/D, \$, AE/DC/DS/MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (Staff) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

Le Charm is the perfect spot to settle into a padded banquet and order wine and lamb chops and lovely little crème caramels. (Staff) 315 Fifth St. (at Folsom), S.F. 546-6128. French, L/D, \$\$, MC/V.

Chez Spencer brings Laurent Katgely's precise French cooking into the rustic-industrial urban cathedral that once housed Citizen Cake. Get something from the wood-burning oven. (Staff) 82 14th St. (at Folsom) S.F. 864-2191. French, BR/L/D, \$\$, MC/V.

LuLu defines the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven—a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (Staff) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, L/D, \$\$\$, AE/MC/V.

Patisserie Cafe continues to be an island of civilization in rapidly civilizing South of Market. The food is now inflected with Arabic influences; the pastry selection is large and seductive. (P.R., 1/05) 1155 Folsom (at Eighth St.), S.F. 703-0557. California/Middle Eastern, BR/L/D, \$\$, AE/DC/DS/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food—traditional sushi augmented by quietly stylish fusion dishes—is spectacular.

The setting—a candlelit grotto abrim with black-clad young—is charged with high romance. (Staff) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Cordon Bleu has huge portions, tiny prices, and a hoppin' location right next to the Lumiere Theatre. (Staff) 1574 California (at Polk), S.F. 673-5637. Vietnamese, L/D, €.

The Grubstake might look like your typical Polk Gulch diner—sandwiches and burgers, open very late—but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguica. If you crave caldo verde at 3 a.m., this is the place. (Staff) 1525 Pine (at Polk), S.F. 673-8268. Portuguese/American, B/L/D, €, cash only.

Wasabi and Ginger looks to become a popular neighborhood spot. The sushi is first-rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (Staff) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Indigo serves up good California cuisine in a pleasantly stylish setting. A great pre-

Continued on page 33

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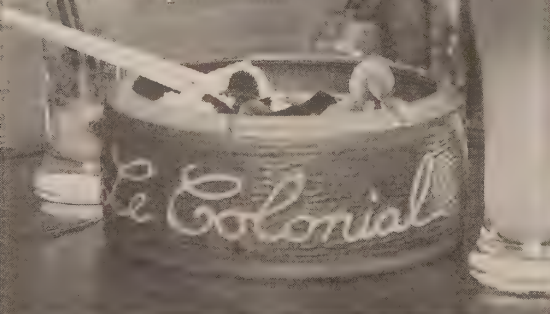
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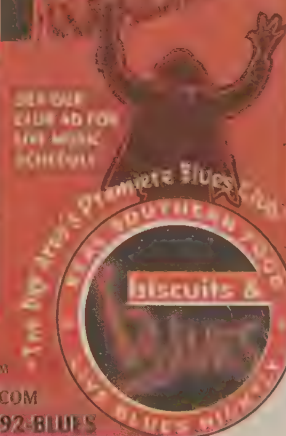
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FOOD & DRINK

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symphony choice. (Staff) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

Jardiniere combines an aggressively elegant Pat Kuleto design with the calm confidence of Traci Des Jardins's cooking. The best dishes are unforgettable. (Staff) 300 Grove (at Franklin), S.F. 861-5555. California, D, \$\$\$, AE/DC/DISC/MC/V.
Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (P.R., 9/04) 1075 Sutter (at Larkin), S.F. 345-9547. Arabic/fusion, B/BR/D, \$\$, AE/DS/MC/V.

Hayes Valley

Absinthe restyles the rustic foods of southern France into sleek urban classics. No absinthe; have a pastis instead. (P.R., 11/03) 398 Hayes (at Gough), S.F. 551-1590. Southern French, B/BR/L/D, \$\$, AE/DC/MC/V.

Arlequin offers light Provencal and Mediterranean food for takeout, but the best place to take your staff is to the sunny, tranquil garden in the rear. (Staff) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, €, MC/V.

Bistro Clovis feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (Staff) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DISC/MC/V.

Destino weaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (Staff) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

Espetuos means "skewer" in Portuguese, and since the place is a Brazilian grill, the (huge) skewers are laden with a variety of meats, poultry, and seafood. The giant buffet at the rear assures that you will not — you cannot — leave hungry. (P.R., 3/04) 1686 Market (at Gough), S.F. 552-8792. Brazilian, L/D, \$\$\$, MC/V.

Frijt serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (Staff) 579 Hayes (at Laguna), S.F. 864-7654; also at Ghirardelli Sq., S.F. 928-3886. Belgian, B/L/D, \$\$, AE/CB/DC/DISC/MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (Staff) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$\$, AE/MC/V.

Tandoori Grill is a lovely setting of brick and wood in which to enjoy a buffet lunch or a South Asian dinner served from pots of hammered copper. (P.R., 10/03) 602 Hayes (at Laguna), S.F. 241-1900. Indian/Pakistani, L/D, \$\$, AE/DS/MC/V.

Zuni Cafe The old standbys are reliable, but the best dishes are Italian in their simplicity and pureness. (Staff) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms

away. (Staff) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.
Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (P.R., 9/04) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

Lupa, in the old Noe-Little Italy space, serves a strong pan-Italian menu with Roman accents. Service is knowledgeable and familiar, the food competitive in a competitive neighborhood. (P.R., 5/03) 4109 24th St. (at Castro), S.F. 282-5872. Italian, D, \$\$, MC/V.
Savor has transformed the old Courtyard Cafe into a fantasy of a Mediterranean country inn. Pesto, sun-dried tomatoes, et al. occur in various permutations throughout the menu's crepes, omelettes, fritattas, sandwiches, and salads. (Staff) 3913 24th St. (at Noe), S.F. 282-0344. Mediterranean, B/L/D, \$, MC/V.

Tangerine occupies one of the lovelier and more tree-lined corners in the Castro, and the "fusion" cooking is really more of a potpourri, aly ranging from gumbo to deep-fried calamari to sea bass adumbration. (P.R., 1/03) 3499 16th St. (at Sanchez), S.F. 626-1700. Fusion, L/D, \$, MC/V.

Tita's Hale Aina Traditional dishes include a tasty lomi lomi scramble chock-full of scallops, tomatoes, and salmon, and refreshing cold green tea soba noodles. (Staff) 3870 17th St. (at Noe), S.F. 626-2477. Hawaiian, B/L/D, €.

Haight, Cole Valley, Western Addition

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 255-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, €, MC/V.

Asweg Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (Staff) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, €, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Kate's Kitchen dishes up the best scallion-cheese biscuits out west. The lines on the weekends can be long. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, €.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (Staff) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Rotet isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (P.R., 12/04) 400 Haight (at Webster), S.F. 552-8309. Indian/Pakistani, L/D, \$, MC/V.

Yunza Restaurant proves that there's plenty of rich culinary territory between Mexico and Brazil. Excellent arepas. (P.R., 4/04) 1109 Fillmore (at Golden Gate), S.F. South American, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Alma means "soul," and that's what chef-owner Johnny Alamilla brings to his nuevo Latino menu. From feijoada to seiche to black cod roasted in a banana leaf, the food is unforgettable. (Staff) 1101 Valencia (at 22nd St.), S.F. 401-8959. Nuevo Latino, D, \$\$\$, MC/V.

Angkor Borei Nicely presented smallish portions of real good food, friendly service, and

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excellent atmosphere way down on Mission Street. (Staff) 3471 Mission (at Cortland), S.F. 550-8417. Cambodian, L/D, \$, AE/DC/MC/V.

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (P.R., 6/03) 288 Connecticut (at 18th St.), S.F. 255-0370. Moroccan/Mediterranean, L/D, \$, AE/MC/V.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (Staff) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (P.R., 2/03) 3218 Mission (at 28th St.), S.F. 282-6777. Mediterranean, D, \$\$, AE/MC/V.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food. (Staff) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Cafe Bella Vista brings a stylish touch of Cataluna to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (P.R., 6/04) 2598 Harrison (at 22nd St.), S.F. 641-6195. Spanish, B/BR/L/D, \$, AE/MC/V.

Cafe La Taza looks like your nicer Mission coffee and sandwich shop by day, but when the sunlight melts into evening, dinner is served, nuevo Latino-style. The tortilla soup will spoil you for any other. (P.R., 6/04) 2475 Mission St. (at 21st St.), S.F. 824-7717. Nuevo Latino, B/L/D, \$\$, MC/V.

Caffe D'Melanio is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the cafe offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (P.R., 10/04) 1314 Ocean (at Plymouth), S.F. 333-3665. Italian/Argentine, B/L/D, \$, MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (Staff) 3228 16th St. (at Guerrero), 861-3899. Italian, D, \$, MC/V.

Circolo Restaurant and Lounge brings Peruvian- and Asian-influenced cooking into a stylishly barnlike urban space where dot-commers gathered of old. Some of the dishes are overwrought, but the food is splendid on the whole. (P.R., 6/04) 500 Florida (at Mariposa), S.F. 553-8560. Nuevo Latino/Asian, D, \$\$\$, AE/DC/DS/MC/V.
Delfina has grown from a neighborhood restaurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscany — could not be better. (P.R., 2/04) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (Staff) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.
Foreign Cinema serves some fine New American food in a spare setting of concrete

Continued on page 34

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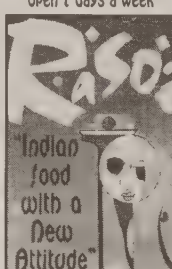
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FOOD & DRINK

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and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (P.R., 8/04) 615 Cortland (at Anderson), S.F. 647-0118. Vegetarian, BR/D, \$\$, MC/V.

The Last Supper Club is really a trattoria, and an impressive one, from its half-lit, red-dish-gold interior to its always tasty and sometimes astounding food. Don't miss the Sicilian-style ahi tartare on house-made potato chips. (P.R., 3/03) 1199 Valencia (at 23rd St.), S.F. 695-1199. Italian, BR/D, \$\$, AE/MC/V.

Little Baobab reminds us that creole cooking isn't just from New Orleans; the excellent (and inexpensive) food takes its influences from French island culture in the Caribbean and Indian Oceans. (P.R., 11/02) 3388 19th St. (at Mission), S.F. 643-3558. Creole, D, \$, MC/V.

Little Nepal assembles a wealth of sensory cues (sauna-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine into a singular experience that appeals to all of Bernal Heights and beyond, including tots in their strollers. (P.R., 6/03) 925 Cortland (at Folsom), S.F. 643-3881. Nepalese, L/D, \$\$, AE/DC/DS/MC/V.

La Luna gives its fine nuevo Latino cuisine a distinctly Argentine spin. The Parrillada (for two) is more than enough to satiate even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (Staff) 3126 24th St. (at Shotwell), S.F. 282-7110. Nuevo Latino, D, \$\$, MC/V.

Maharaja offers romantically half-lit pastels and great spicy food, including a fine chicken tikka masala and a dish of lamb chunks in dal. Lunch forgoes the usual steam-table buffet in favor of set specials, as in a Chinese place. (Staff) 525 Valencia (at 16th St.), S.F. 552-7901. Indian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (Staff) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Mi Lindo Yucatán looks a bit tatty inside, but the regional Mexican cooking is cheap and full of pleasant surprises. (P.R., 3/04) 401 Valencia (at 15th St.), S.F. 861-4935. Mexican, L/D, \$, cash only.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

The Napper Tandy serves good Irish pub grub standards of immeasurable scale. Little-known Irish beers on tap make a good match with the food. (P.R., 5/04) 3200 24th St. (at South Van Ness), S.F. 550-7510. Irish, L/D, \$, MC/V.

New Central Restaurant serves Mexican comfort food, while ambience flows from the jukebox near the door. (Staff) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

Oxygen Bar Sake and Sushi Lounge is indeed heavily oxygenated, with tubes popping out of the walls like strange urban mushrooms, but the hipster sushi is worthy of the hipster clientele. Beware the demon tears roll: habanero chilis make it as hot as advertised. (P.R., 5/04) 795 Valencia (at 19th St.), S.F. 255-2102. Japanese/sushi, D, \$\$, MC/V.

Panchita's No. 3 plays a much needed role, as a kind of Salvadoran-Mexican bistro or taverna. The food is straightforward and strong and presented with just a bit of flair; the setting shows small touches of elegance. (Staff) 3115 22nd St. (at Cappy), S.F. 821-6660. Salvadoran/Mexican, L/D, \$, MC/V.

Platanos joins the Mission's Roller Derby of freshened Latino cooking with a potpourri menu of dishes from throughout the

Spanish-speaking Americas. Good ceviche, an excellent Chile relleno, and of course plantains every which way. (P.R., 12/02) 598 Guerrero (at 18th St.), S.F. 252-9281. Pan-Latino, D, \$, AE/MC/V.

Ramblas resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamars a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (Staff) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (Staff) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (P.R., 1/05) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$, MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 9th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773; 3211 Mission (at Valencia), S.F. 550-1414. Mexican, L/D, \$.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. (Staff) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

Watercress succeeds Watergate — the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (P.R., 12/03) 1152 Valencia (at 23rd St.), S.F. 648-6000. Fusion, D, \$, AE/DC/MC/V.

Wilde Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortably homo-infected environment. Wilde witticisms adorn the walls. (P.R., 9/03) 1900 Folsom (at 15th St.), S.F. 621-7145. Irish/pub, L/D, \$, MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (Staff) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, \$, AE/MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (Staff) 3092 16th St. (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (Staff) 3489 Mission (at Cortland), S.F. 821-3949. Indian, L/D, \$, AE/DC/MC/V.

Marina, Pacific Heights, Laurel Heights

Annie's Bistro is a small jewel that offers stylish downtown cooking at neighborhood prices, with an extensive California wine list available by the glass and half glass. (P.R., 10/03) 2819 California (at Divisadero), S.F. 922-9669. California, D, \$\$, MC/V.

Bistro Alix Elegant patio dining is tucked away on a precious tree-lined Marina stretch. Locals flock for cracker crust pizzas, crispy roast chicken, and moderately priced pastas made by people who respect fresh ingredients. (K.S., 10/04) 3340 Steiner, S.F. 202-0100. California, D, \$\$, MC/V.

memorably as slices of rib roast, but in other ways too. Uncheap. (P.R., 5/04) 2100 Van Ness (at Pacific), S.F. 673-1888. Steakhouse/American, D, \$\$\$, AE/DC/DS/MC/V.

Continued on page 36

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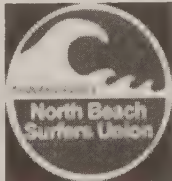
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FOOD & DRINK

Eat Here Now

From page 34

Letitia's has claimed the old Alta Plaza space and dispensed with the huge cruise mirror. The Mexican standards are pretty good and still pricey, though they don't seem quite as dear in Pacific Heights as they did in the Castro. (P.R., 6/04) 2301 Fillmore (at Clay), S.F. 922-1722. Mexican, L/D, \$\$, AE/MC/V. **Quince** doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-California variant rather than hearty new American. Still, it's an appealing place to meet. (P.R., 7/04) 1701 Octavia (at Bush), S.F. 775-8500. California, D, \$\$\$, AE/MC/V. **Taste of the Himalayas** is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (P.R., 10/04) 2420 Lombard (at Scott), S.F. 674-9898. Nepalese/Tibetan, L/D, \$, AE/DC/DS/MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (Staff) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V. **Eldos** is a cross between a brew pub and a taqueria, with a few standard American items thrown in. Fabulous chicken posole. (Staff) 1326 Ninth Ave. (at Irving), S.F. 564-0425. Mexican/brew pub, L/D, \$, AE/DC/MC/V.

Ichi-ban Kan Cafe serves sushi, sandwiches, burgers, teriyaki, an all-you-can-eat buffet — are you getting the picture? The winning neighborhood tone is reminiscent of Mayberry, R.E.D. (Staff) 1500 Irving (at 16th Ave.), S.F. 566-1696. Japanese/American, L/D, \$, AE/DC/DS/MC/V.

Jitra Thai Cuisine serves up creditable Thai standards in a pink dollhouse setting. (Staff) 2545 Ocean (at Junipero Serra), S.F. 585-7251. Thai, L/D, \$, MC/V.

Sabella's carries a famous seafood name into the heart of West Portal. Good non-seafood stuff too. (P.R., 8/03) 53 West Portal (at Vicente), S.F. 753-3130. Italian/seafood, \$, L/D, MC/V.

Sea Breeze Cafe looks like a dive, but the California cooking is elevated, literally and figuratively. Lots of witty salads, a rum-rich crème brûlée. (P.R., 4/03) 3940 Judah (at 44th Ave.), S.F. 242-6022. California, BR/L/D, \$\$, MC/V.

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (P.R., 8/04) 4041 Judah (at 46th Ave.), S.F. 566-5311. Thai, L/D, \$, MC/V.

Richmond

Bistro Clement is all about the French bistro staples, from fish soup to steak frites to country paté to salade niçoise. A lovely garden in the rear. (P.R., 8/04) 127 Clement (at Second Ave.), S.F. 387-6966. French, L/D, \$\$, MC/V.

Katia's, A Russian Tea Room evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crimean port is served in a tiny glass shaped like a Cossack boot. (P.R., 12/04) 600 Fifth Ave. (at Balboa), S.F. 668-9292. Russian, L/D, \$\$, AE/CB/DC/DS/MC/V.

Pizzetta 211 practices the art of the pizza in a glowing little storefront space. Thin crusts, unusual combinations, a few side dishes of the highest quality. (P.R., 2/04) 211 23rd Ave. (at California), S.F. 379-9880. Pizza/Italian, L/D, \$.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (Staff) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

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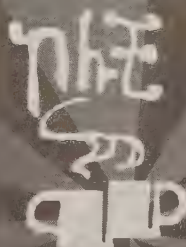
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(P.R., 4/03) 300 19th Ave. (at Clement), S.F. 752-9274. Mexican, D, \$, MC/V.

Bayview, Hunters Point, and south

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2127 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.
Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.
Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, \$.
Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, \$.

Berkeley, Emeryville, and north

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.
La Note Unique egg dishes and pancakes, big-luncheon salads, fancy baguette sandwiches, and hearty weekend dinners. (Staff) 2337 Shattuck (at Emeryville), Berk. (510) 843-1533. Country French, B/BR/L, \$\$, AE/MC/V. Rest rooms not wheelchair accessible.
Rick and Ann's serves some of the best shoestring fries on earth, along with excellent (if nouvelle) renditions of such Americana as meat loaf, and chicken pot pie baked under a cheddar cheese biscuit. (Staff) 2922 Domingo (at Ashby), Berk. (510) 649-8538. American, BR/L/D, \$, AE/MC/V.
Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.
VIK's Chaat Corner For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (Staff) 726 Allston Way, Berk. (510) 644-4412. Indian, L/D, \$, AE/DC/DISC/MC/V.

Oakland and Alameda

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 761-8495. Vietnamese, L/D, \$, MC/V.
Garibaldi's on College focuses on Mediterranean-style seafood. (Staff) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.
Mama's Royal Cafe Breakfast is the draw here — even just coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (Staff) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, \$.
Tropix Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (Staff) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible. ♦

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Grooves



'Southern' discomfort: Justin Martin, left, and Sammy D put their heads together and came up with a collision of gritty house and barnyard sonics for Dirtybird Records' first EP.

The real dirty Miami

S.F. house label Dirtybird Records gets off the ground and heads to the Winter Music Conference. *By Peter Nicholson*

March Madness may mean basketball to the mainstream, but to dance music freaks, it means Miami. For 20 years, a horde of British DJs, over-worked label P.R. hacks, sketchy promoters, and a few genuine music lovers has descended on South Beach. The excuse has been the Winter Music Conference, a series of industry discussion panels, workshops, and associated showcases focusing on dance and

electronic music. In reality, most people skip paying the \$400 for a WMC badge and just hit the parties: with more than 1,500 DJs and artists performing at close to 300 events in 2005, there are plenty of parties to hit. This week San Francisco's Barclay Crenshaw will be back in Miami for the fifth year in a row, wading through throngs of sunburned clubbers with nasty rum hangovers as he promotes his new label, Dirtybird Records.

Like every head of a new house music label, Crenshaw wears a few hats to make ends meet. He also runs a DVD-duplication business and a management company and has a "day job" as a producer and editor of corporate videos. Oh, and he produced and directed his own independent dance music documentary, *Intellect: Techno House Progressive*, which was how he came to Miami for the first time.

"The first two years [in Miami] I was shooting my DVD," Crenshaw recalls during his lunch break from an editing gig. "It was a harrowing experience — I didn't know anything. I was carrying, like, 150 pounds of gear by myself. It was 95 degrees, running up and down the street with interviews planned every 45 minutes." Though by now he knows the ropes a bit better, Crenshaw's Miami experience will still be busy — he expects to hit more than 40 parties in the four days he'll be there.

His goal is to get Dirtybird's new releases into the right hands, the DJs whose playlists and charts drive demand in the world of vinyl 12-inches. Judging from the response to the label's first EP, Justin Martin and Sammy D's *Southern Draw*, an irreverent collision of gritty house and barnyard sounds, there should be some demand. "I printed 1,000 at first, and those sold immediately. I was really psyched. And then I just printed 500 more, and those are almost sold out. And then these guys want to rerelease it on Southern Fried Records, a U.K. label owned by Fat Boy Slim, and it got licensed in Japan. We're getting really lucky," Crenshaw says with a tone of bemused wonder.

Some of the record's success can be linked to Martin's rising profile, which in turn can be traced to Miami several years ago, when Martin's brother and Crenshaw were passing out CD-Rs. "We gave Ben Watt [Everything but the Girl, Buzzin' Fly] Justin's CD just on a lark," Crenshaw recalls. "Six months later he called back and signed the 'Sad Piano' track, and that's why Justin's been able to really get bigger and bigger." "The Sad Piano" — an oddly irresistible pairing of a lilting piano riff, a huge house beat, and an ominously sawing synth line — was an underground house hit in 2003 and ended up on almost half a dozen compilations.

Reached via e-mail while on a DJ tour, Martin can't believe how much his life has changed. "[This trip] has been fucking crazy. I am in London

South Beach survival

Gunnar Hissam

Om Records publicity director

What's your best or worst Miami memory? My worst Miami memory would have to be the time I drank way too much tequila for Om boss man Chris Smith's birthday and ended up discovering the true definition of pain!

Advice for a first-time visitor? Stay hydrated, hit up Puerto Sagua (700 Collins Ave.) for late-night Cuban food, definitely enjoy a rum runner or two, and try not to pass out in those comfortable lounge chairs in the sun!

What are you looking forward to most? Our 10-year anniversary party at Mansion on March 24.

Vivian Host, a.k.a. Star Eyes

XLR8R magazine editor, Syrup Girls

What's your best or worst Miami memory? When my DJ partner got in a fistfight with a U.K. booking agent on

the stage at World of Drum 'n' Bass and the two had to be pulled apart by all the MCs.

Advice for a first-time visitor? Don't forget to go on the beach at least once.

Anything special you'll be bringing with you? Promo CDs and lots of ridiculous miniskirts.

Monty Luke

Justice League Soundsystem

What's your best or worst Miami memory? The Giant Step party at Opium Room back in 2000. It was Glenn Underground, King Britt, and Giles Peterson all night. Incredible music all night long. Even my man Eric from MTV's *Real World* was in it to win it.

Advice for a first-time visitor? If you don't have any business to do and are just there to party, pick one event each night that you really want to go to and dig in. If you do have business to do there, get as much done as you can *before* you start partying!

Anything special you'll be bringing with you? I'll be bringing some CDs and some special coconut-flavored condoms!

Sammy D

Dirtybird Records

What was your first trip to Miami like? It was fun drinking and dancing and trying to hit on really hot tan girls that were so far out of my league it's not even funny.

How will Miami be different for you this year? I think I will be more focused on trying to score and less focused on music ... but I realize the more music you make, the more popular you get, and then you get to have sex a lot — your typical catch-22.

What are your goals for Miami this year? To have fun and get more sleep because last year I took this leopard-print pill and stayed up for five days.

P.N.

1. "The Widow," Mars Volta
2. Scabble with Gyga
3. *Downfall*
4. Sound sculptures, the Audium
5. *SCTV, Volume 2* on DVD

the mix

right now recuperating. I played in Frankfurt on Friday night at this 3,000-capacity club called Cocoon. I have never seen anything close to this place. I was supposed to play from 2 till 4:30, but ended up playing until 6 a.m. The party was still packed when I left."

This year Martin will be DJing the opening night of M3's Sunset Sessions, one of the more high-profile events all week. And Crenshaw will be there, making sure the right people have the new records as well as promoting the artists he represents. "Last year I went down, and we signed all of Justin and Sammy's tracks. All of them. We took, like, eight tracks. This year I'd like to do the same thing and try to sign a couple of the new guys as well." The new producers include San Franciscans Galen from Pacific Sound, the mysterious Claude Von Stroke, and drum 'n' bass DJ Mal, who formerly worked at record store Zen City.

"Eventually digital is going to take over. I'm not sure how it's going to be in terms of how it looks and feels, but we're slowly getting over it. I know if I make a track and I want to play it, I'm not going to wait six weeks for it to come back from the [vinyl] plant."

Dirtybird Records' Barclay Crenshaw

Martin's Sunset Sessions appearance may also provide Crenshaw and Dirtybird with partnership possibilities. "That'll be a great opportunity for me too because there will be a lot of label people there from even bigger labels, like Astralwerks and all that kind of stuff," Crenshaw explains. Hooking up with a larger entity like Astralwerks, with its deeper pockets for promotion, is an eventual goal for Crenshaw. "We'd love to put out a compilation, but we definitely don't have the \$30,000 or whatever to market it properly. I'd really like to do a CD if we could get an investor, but CDs just require advertising — they're not like records, where they cost this much and you can sell 1,500 no matter what."

That said, Crenshaw does see a gradual decrease in the demand for vinyl, although not along the "vinyl is dead" lines trotted out by retail industry wonks. "It is going to take forever to go away, but just from the group that I'm in, I see my guys playing a lot more CDs over the last two years."

He doesn't predict a switch to MP3 manipulation via programs like Stanton's Final Scratch, but rather to the CD turntables that are now a fixture of most club setups. So what does this mean to a label built on

vinyl sales? Crenshaw can't envision Tweekin' Records selling Dirtybird CD singles for these CD decks — instead he already has made provisions for distribution via digital downloads. "Vinyl is tough because when something runs out and we get a reorder for, like, 20, we're not going to repress it. So it's only going to be on Beatport or iTunes — that way I don't have to have 2,000 records in backstock that aren't bought."

"Eventually digital is going to take over. I'm not sure how it's going to be in terms of how it looks and feels, but we're slowly getting over it. I know if I make a track and I want to play it, I'm not going to wait six weeks for it to come back from the [vinyl] plant." To that end, the *Southern Draw* EP is available on iTunes for \$2.97, a presence Crenshaw arranged through his relationship with Utensil Recordings, which in turn has a direct iTunes account through another larger company.

One would think that all the myriad details and ensuing headaches associated with running a company that serves an unstable niche market might suck all the fun out of Dirtybird for Crenshaw, but that isn't so. "I love it," he says. "It's not like anything else that I do, like video editing or anything.... It's just really satisfying. I mean, it wouldn't be satisfying if no one wanted to buy it! But fortunately, it looks like we're doing OK so far."

The next release looks to continue Dirtybird's success, which has ironically benefited from the commercial excesses of house music as typified by Miami's nonstop partying while at the same time eschewing the plastic glamour of South Beach. Out next month, *Swamp Thang*, by Martin and Sammy D, rides a crisp, straightforward house beat before unleashing a flurry of increasingly bizarre elements: sliced vocal snippets, burping synths, and a trombone that sounds rather like a fart.

It's great, goofy fun and captures the creative, freestyle aesthetic that once drove house music. "We're really not trying to be anything," Crenshaw claims. "Just put out fun, crazy stuff, stuff that's kinda wild. And have fun — the whole point of it is to have fun." ♦

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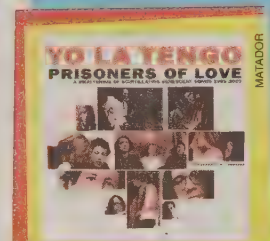
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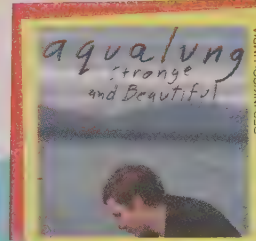
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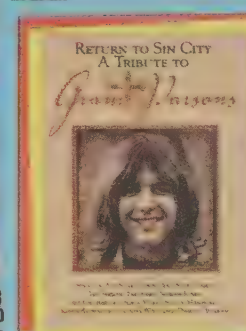
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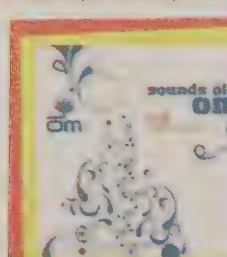
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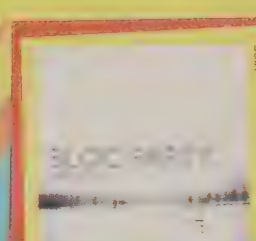
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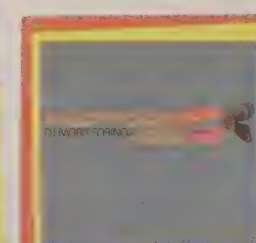
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It was the final night of the San Francisco International Lesbian and Gay Film Festival, and the audience at the Castro was going apeshit. The credits were rolling on first-time feature director Angela Robinson's *D.E.B.S.*, in which a pack of micro-skirted teenage girls attend espionage academy, bring down international crime syndicates, apply vats of lip gloss, exchange top-secret fashion tips, and learn valuable life lessons about love, friendship, and the importance of following your heart. Though the films it parodied and paid homage to were legion, the crowd hadn't seen anything quite like it — at least not since 2003's fest, when Robinson's earlier 10-minute short version had screened to similarly unrestrained audience approval.

You could see the appeal. In fact you could almost see the film taking over multiplexes across the land, except for one little thing.

A crack team of leggy, nubile spies in training, the titular *D.E.B.S.* have been recruited via a secret test concealed inside the SAT (a logic problem I would advise you not to injure yourself trying to work out). Those who accept the challenge go on to divide their time between staking out arms traders, writing term papers for classes like "Capes and Capers: Gender Reconstruction and the Criminal Mind," and figuring out who to take to prom, pulling it all off while clad in uniforms surely designed by the girls from *t.A.T.u.*

Perhaps not coincidentally (some say it's in the water, but maybe it's the tiny pleated skirts and the acronyms), drama ensues when Amy (Sara Foster), the top member of the academy's top squad, finds herself happily consorting with — and flirting with, and buying bejeweled handcuffs for — the number-one enemy of the state, who is, much to Amy's initial shock and confusion ... *a girl!* Soon a host of federal agents are working overtime to drag Amy back to the straight and narrow and out of the arms of criminal mastermind Lucy Diamond (Jordana Brewster), who comes complete with an evil lair, an awesome car, and a hilariously untuggish second in command named Scud (Jimmi Simpson), who's kind of what would happen if henchmen listened to bands like Interpol and Fischerspooner. Those on the case include surly pack leader and best friend Max (Meagan Good); squad-mates Janet (a ditzy, sweater-set-loving goody-two-Mary Janes played by Jill Ritchie) and Dominique (Devon Aoki, sporting the faux-est of French accents, the Frenchest of blasé attitudes, and a pack-a-day habit to go along with both); and a clueless ex-boyfriend (Geoff Stults). The adults nominally in charge are a starchy, ambitious headmistress (Holland Taylor) and

D.E.B.S., come out

We all deserve the freedom to see lesbian teen spy-sploitation films at the multiplex. *By Lynn Rapoport*



Nobody's angels: The *D.E.B.S.* — from left, Sara Foster, Meagan Good, Devon Aoki, and Jill Ritchie — confront another silly plot twist.

an amiably robotic school president (Michael Clarke Duncan).

To the credit of Amy's colleagues, they actually seem fairly mellow on the whole gay front, once they get over the shock. They're more appalled by the fact that Lucy's best known for pulling off bank heists, trying to sink Australia into the Pacific for no apparent reason, and ruthlessly killing any federal agents who make the mistake of getting in her sight line — especially if those agents are *D.E.B.S.*, for whom she seems to have a particularly strong aversion. In other words, they're not so much homophobic as just doing their jobs. And really, anyone with the name Lucy Diamond who chooses to put NDASKY vanity plates on her convertible probably deserves to see the inside of a federal pen. On the other hand, she's hot, she knows how to show a girl a good time, and she's the only one on board with Amy's secret yearning to turn in her gun and go to art school.

Fast-paced, candy-colored, hilariously scripted, and fairly flashy for a

film with a distribution deal whose budget would end up totaling out at a spartan \$4 million, *D.E.B.S.* proved a crowd-pleaser at the Castro. Which is to say, it turned a packed house of mature(ish) filmgoers, many worn out by a long weekend of parades, parties, and pride, into a madly stomping, whistle-blowing mob who could barely hang on through the last scene of the movie before climbing out of their seats for a standing O.

But that was to be expected. After all, the Castro loves its parodic, high-fashion, lesbian spy coming-out films. And the music vid-style got-to-win-her-back montage set to Erasure's "A Little Respect" probably didn't hurt. Now, nine long months later, *D.E.B.S.* is about to experience the miracle of theatrical distribution, as well as a PG-13 rating — a first, Robinson claimed in an interview last week, for a film in which the gay way rules the day.

I knew it would, as we gleefully exited the Castro that night, and here's how I pictured it: teenage lesbians shooting it out, then making

out on screens across the country, theaters packed with the kids who once wasted their allowance on *She's All That* and snuck into *American Pie*. There was a long list of films about homos I would have been pleased to unleash on the youth of America. But I was absolutely willing to settle for the sight of them amassing at the Metreon for a smart, charmingly silly coming-out tale costumed in the trappings (lip gloss, mean girls, prom) of your standard teen flick. While rough around certain edges and saddled with a couple plot holes you could drive a Humvee limo through without scratching the paint, *D.E.B.S.* seemed like a movie that could make it where *The Birdcage* had irritated, *In and Out* had humiliated, and *All Over Me* never stood a chance.

It was a dumb idea, born of hectic postscreening exhilaration. Back in reality-land, *D.E.B.S.* is opening — or "platforming," in the marketing terminology hopefully suggestive of a *Garden State*-style stealth takeover — at theaters in seven U.S. cities. And if

the Bay Area's anything to go by, it will mainly be residing not at the multiplex but at a refined selection of Landmark-style cinemas, locales not best known for drawing the hordes of teenage moviegoers who ideally would be spreading the word of mouth via text message to their friends at the mall.

As I cast my eye down the row of queer-themed films at my local video store, Robinson's claim about the PG-13 rating seems to be true, a double-standard state of affairs that's equal parts irritating and nonsensical. But what's almost as odd — though we've all grown so used to it we assume it's normal — is how a film like *D.E.B.S.*, while gleefully trespassing in the territory of *Charlie's Angels*, *Josie and the Pussycats*, the most memorable chunks of John Hughes's career, and *The Bourne Identity* ends up finding its home at the art house simply on the merits of its dyke drama, as if being gay is inherently an artistic statement. While taking hostage your standard teen-flick message about being yourself and following your dreams, *D.E.B.S.* refuses to take itself too seriously. While slyly inserting a subversive twist on the "wrong side of the tracks" love story, it's bubblegum to the core. It's not even in Swedish. And yet it's scheduled to shoot its big-screen wad in the company of films like *The Wild Parrots of Telegraph Hill*.

Out in the wider pop-cult world, dykes have continued to, well, show signs of existing — but for some reason, it's mostly happening on nighttime soaps and teen dramas. The power Ls of Los Angeles are back for another season on Showtime, a newish character on *One Tree Hill* has taken baby steps toward coming out (as "gay and straight"), and a fragile, budding girl-girl romance/ratings play on *The O.C.* recently gave viewers a brief, tantalizing glimpse into the lesbian demimonde of Orange County — oh, OK, one 17-year-old bi girl's apartment. At press time the tender coupling had just suffered a grisly, hetero-normative death, but Ryan didn't actually haul off and sock his female rival in the teeth, and I choose to take that as one more sign among many, homo haters notwithstanding, that people are ready for a film like *D.E.B.S.*

Maybe if the skirts are short enough (and they are), they will come. And maybe, with any luck, we'll get a second chance: Robinson, currently wrapping up the Lindsay Lohan vehicle (ha!) *Herbie: Fully Loaded*, says she's already plotting a *D.E.B.S.* sequel. If all goes well, it might just wind up at a theater near you. ♦

'D.E.B.S.' opens Fri/25 at Bay Area theaters. See Movie Clock, in Film listings, for theaters and show times.

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GUARDIAN

film

Z masters

Fearless Tales Genre Fest digs into the trashy troves of Ulli Lommel and Matt Cimber. *By Dennis Harvey*

History remembers winners, but the Internet remembers also-rans, who make up the body of that iceberg whose tip we celebrate. In movies there are stars — glittering, distant, mythologized — and then there's the Industry, a useful nickname connoting a factory wherein many toil but few get stock options.

Our culture is so fascinated by the obvious luminaries that true connoisseurs inevitably gravitate toward the obscure. Somebody, somewhere, is at least kinda obsessive about every actor who ever dropped trou and every director to yell, "Cut!" There are Web sites devoted to documenting every last artistic spasm by such ultraproficient auteurs of oft-unwatchable flotsam as Fred Olen Ray (*Bikini Hoedown*) and Joe D'Amato (*Papaya: Love Goddess of the Cannibals*). Their point being, of course, to find diamonds amid the trash heap — or, at least, some really unique trash.

Precious-metal detectors duly in hand, the minds behind Fearless Tales Genre Fest have dug up interesting esoterica both old and new for their mostly horror forum's expanded second annual program. There are funny shorts, creepy shorts, numerous recent indie features, archival selections from Herschell Gordon Lewis and Dario Argento, and in-person salutes that include April Fools' Day groveling at the feet of John Landis.

Landis will no doubt prove great company on the Castro Theatre stage. But I confess that hearing the anecdotes of he who directed *An American Werewolf in London* and *Trading Places* intrigues me less than the prospect of ditto from guys responsible for such unlikely commodities as *Yodeling Is No Sin* and *Lady Cocoa* (as in "Lola Falana IS"). Those latter are among the scarcer endeavors in the already murky oeuvres of Ulli Lommel and Matt Cimber, veteran uphill sloggers whom most psychotronic devotees have heard — but know little — about. We'll know more after they leave San Francisco, but let's hope some mystery remains. These are men whose movies emerge dripping from a primordial soup of personal necessity, commercial guesswork, and tangled multinational financing. Are their motivations as weird as their filmographies? It would be a major bummer to learn otherwise.

Certainly Lommel has a great autobiography to write, though he's associated with too many creative liars for it to promise much accuracy. The son of a popular German comedian, he started out as an actor, eventually landing in the notoriously incestuous corps of Rainer Werner Fassbinder, whose aesthetic carried over to his own early directorial efforts — films about an actual 1920s Hanover cannibal boy-killer, an imagined Adolf Hitler-Marlene Dietrich *liebe* connection, and so on. Then he was lured to the United States by Andy Warhol, for whom he created two of the duller mid-night-movie perennials ever.

The first, *The Blank Generation*, featured punk trailblazer Richard Hell. The second was *Cocaine Cowboys*; Lommel married its leading lady, Suzanna Love, a DuPont heiress whose open checkbook helped fuel his productions through the '80s. Some even made money — in particular, a series of horror films launched by the low-budget hit *The Boogeyman*.

Serpentine subsequent funding deals may explain why Lommel's recent output includes so many completed yet unreleased titles. Two will get their world premiere at Fearless Tales, with the man himself rocking the Victoria Theatre. Both feature him in significant roles, are set in a Los Angeles curiously packed with German-accented people, incorporate clips from prior Lommel epics, and make cryptic digs at the adopted homeland he's called an "evil empire."



Dead sexy: Ulli Lommel's *Zombie Nation* has its world premiere at Fearless Tales Genre Fest.

Zodiac Killer is strange enough. Yet it's a walk in the park compared to the advanced derangement that is *Zombie Nation*. This screwy, how-kidding-is-he? delight manages to throw together voodoo priestesses, screaming naked asylum flashbacks, cheerful house music during gore interludes, corrupt LAPD cops who served together in Iraq and Afghanistan, and serial murder victims who return from the dead looking like Spice Girls knockoffs. Not to be missed.

Italian stallion Cimber (a.k.a. Matteo Ottaviano) has also lived a full life that ain't over yet. Connect these dots: last husband to platinum bombshell Jayne Mansfield; schooled in theater at the Actors Studio; is currently ancillary-rights executor for the Harold Robbins estate; directed some of those pre-*Deep Throat* hardcore flicks (e.g., *He and She*) that avoided prosecution by claiming "educational" content; made a few crazy '70s blaxploitations, such as *Candy Tangerine Man*; logged 104 TV episodes of *G.L.O.W.* (Gorgeous Ladies of Wrestling); was a two-time loser in the struggle to make Pia Zadora a movie star; didn't get much further with Laurene Landon in two fantasy adventures. All this was a while back. But, hell yes, he's got a Web site (www.cimero-ent.com) and a production company and at 70 is shooting his first new big-screen feature in nearly 20 years. Canadian roller-disco babe Landon — Christian Brando's pre-prison squeeze — plays man-hating warrior chick Hundra ("I prefer a horse between my legs!") in Cimber's 1983 grrrr-power Conan knockoff of the same name. This never-ending story is big, bloody, and Morricone-scored and should look handsome in its restored print.

Cimber's most indelible hour, however, remains *The Witch Who Came from the Sea*, which he'll also introduce March 29 at the Victoria. This bizarre, disorienting 1976 psycho-thriller was little seen after the Motion Picture Association of America threatened an X rating. Erstwhile Anne Frank portrayer Millie Perkins plays Molly, a Santa Monica dive-bar cocktail waitress living with her two young nephews and welfare-mother sister. No one seems to notice that Molly is going hide-all-sharp-objects insane, a progression not helped by binge-drinking blackouts, indiscriminate pill popping, and irrational rages.

Drawn to he-men, Molly's a "swinging" sex-o-phobe quite capable of garroting two pumped NFL stars during a hotel three-way. As bodies pile up — or do they? — delusion and reality blur, a condition that may also affect viewers who ingest too many Fearless Tales over five days' course. ♦

'Fearless Tales Genre Fest' runs March 29–April 3, Castro Theatre, 429 Castro, S.F.; and Victoria Theatre, 2961 16th St., S.F. Most shows \$10 (passes \$95–\$125); gala dinner with John Landis at Medjool March 31 is \$49. (415) 863-7576, www.fearlesstales.com. See Rep Clock, in Film listings, for show times.

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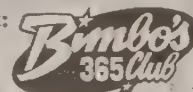
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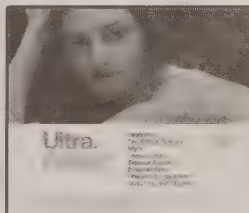
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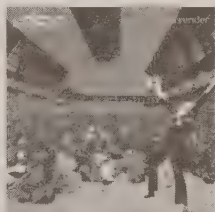
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dance

Space travel

Exploring *CellGround*, by Lizz Roman and Dancers.

By Rita Felciano

Site-specific choreography proceeds with its own challenges and rewards, questioning assumptions of space, continuity, texture, perspective, and point of view. And when dancers move beyond a flat floor, they also encounter additional issues regarding technique, virtuosity, safety, and expressiveness. Some choreographers — including Amelia Randolph, Jo Kreiter, and Joanna Haigood — often use equipment to shape and create their own performance arena. In *CellGround*, Lizz Roman and Dancers take on the trusses, balconies, platforms, and a staircase or two in CELLspace's theater. The result is a lovely hour of music and dance in which beauty is its own reward.

Roman chose her collaborators wisely. Her dancers (Amanda Christiansen, Mair Culbreth, Sean Dorsey, Emily Leap, Courtney Moreno, Noel Plemmons, Sonya Smith, James Soria-Matthews, Mark Stuver, and Evan Saunders) move with the grounded physicality and fluid expressiveness that amplify the give-and-take inherent in contact improv. Much of the choreography is based on partner dancing and call-and-response patterns, probably worked out by the individual dancers themselves — though Roman seems to have set basic parameters, such as timing and the use of repetitions and unisons. At times, *CellGround* resembles an orchestra, with sections taking turns emerging and receding only to come together in a grand tutti.

CellGround is perhaps most whimsically attractive in the way it uses the space to both reveal and conceal the dancers. Since the audience is encouraged to walk around, perspectives constantly change: sometimes you can't see a dancer, so you just have to accept a shadow on the wall for what it is. Clad (by costumer Leigh Anne Martin) in reds and browns — lending a warmth that stands out against the building's industrial gray — limbs shoot out between beams, and bodies pop up from balconies or curl up into dark recesses.

The piece opens with the dancers far apart. Soria-Matthews and Smith, precariously hanging onto narrow supports, cantilever out from a wall 20 feet up. Moreno and Culbreth, looking like Victorian ornaments in the angle of a steel beam, take on the roof supports. Dorsey, Christiansen,

PHOTO BY ANDY MOOG



In the air tonight: Courtney Moreno challenges gravity in *CellGround*.

and Plemmons fold and roll themselves on a platform, partially hidden by the theater's trusses. When the dancers coalesce on the second floor, the pace picks up, and the unexpected takes over: a couple rolling off a railing might lead into four performers shooting up like corks from a champagne bottle; a tango-like encounter melts away and a second later reappears with new partners. Eventually a leisurely conga line works its way back into the ground-floor lobby, highlighting each dancer's individuality along the way.

To build toward the finale, Roman designed duets for a more intimate, red-lit part of the theater that contains a ramp, a few steps, and boxlike structures. At first paired off for one-on-one encounters, the dancers come together one more time, lolling, stretching, and curling on window panes projected onto the floor. This initial agitation gradually gives way to calm and a lovely sense of intimacy.

CellGround would not be even half as successful were it not for Roman's other key collaborators. Designer Clyde Sheets's nuanced and intricate lighting schemes make the dancing shadows possible — and he's also an excellent DJ, scratching a few text-based tracks to punctuate the mood music and energizing rock. Sheets performs with marvelous composer-celloist Alex Kelly, who plays both an electric and an acoustic cello, pushing ahead the sound score even as he responds to the dancers' needs. Rich in skill and imagination, these musicians are a pleasure to listen to. ♦

'CellGround' continues Thurs-
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Bless Enon's John Schemersal, who raised the dead and rocked the invisible pews with his band's oldie originals March 17 at the Church of the Friendly Ghost, a remote, unofficial party outpost — smack in the middle of a residential hood east of the club district — at this year's South by Southwest conference and festival. Even early into the fest, the entire bash — and Schemersal's cracks — came off as an anti-hype antidote to the glad-handing, queue-gaming, and laminate poker going on in the rest of Austin, Texas, last week.

Apart from the giant inflatable beer bottle in the Church's driveway — courtesy of a sponsor for the *Chunklet* magazine soiree — this could have been a house, or church, party anywhere in the country: outside, 'fro-ed-out Mars Volta look-alikes and girls in thrift-store frocks lined up for free beer; inside, it was sweaty, stinky, and thick with floppy-haired indie rock scrawnies. I stuck around to watch Ariel Pink draw connections between blotto 1970s psych and tear-jerking 1950s pop, and wandered out to the van at the curb, where bands were selling T-shirts. I was examining a Swearing at Motorists CD when, over my shoulder, some guy with ringlets and aviators pointed out helpfully, "Those guys are full of shit!"

"Is this your band?" I asked, wondering if this was another case of negative advertising masquerading as, well, advertising.

"Uh, yeah," Sill' Dave Doughman — tricks are for kids.

Best band name that will doubtless appear in every SXSW report Austin's I Love You but I've Chosen Darkness.

Best band name that will show up only in alt-weeklies and mags that wallow in four-letter words The U.K.'s Selfish Cunt.

Sometimes swearing will get you, if not everywhere, then at least to Austin and South by Southwest 2005, seemingly the biggest music festival and conference in the country, with more than 1,200 acts, more than 8,000 registered attendees, 1,595 music media moochers, 60 venues, and umpteen parties. Wash it all down with free beer, beer, and beer. And screwdrivers and Stoli tonics. (But red wine? Get thee, whiner '49er, to a Napa nunnery.) And enough free barbecue to make you barf at the sight of sauce caked beneath fingernails.

How easy it would be to boil down the event to white guys with big hair: Billy Idol and Vanilla Ice, who headlined shows on the first and last nights of the fest, respectively. Throw in conference keynote speaker Robert Plant (also performing with Strange Sensation) among the blond bombs — and I had plenty to think about from afar, while I was taking in songwriting savant Daniel Johnston, and John Cale and Alejandro Escovedo, performing an elegant set of strings- and lap steel-dappled songs, at the Austin Music Awards.

Nowhere near the Idol, Ice, and Plant lines, I was getting my mind blown instead by a virtuosic Hella, after seeing Sleater-Kinney pour angst on their gui-

tars and set them on fire, playing tunes from their "upcoming 'Comets on Fire' album," as Sub Pop staffer Jed Maheu put it. I was eating up the built-for-speed and beautiful M.I.A., and then I was throwing a mini hissy fit on the sidewalk in front of the Relapse Records showcase after rushing over from U.K. first-wave punkers the Nightingales, just to miss Pig Destroyer's set by minutes.

Yeah, big hair on artists looking for a second act (which includes Ian Hunter) coalesced around this year's SXSW, as did showcases by country music scions (Holly Williams, Shooter Jennings); a slew of buzzy Brit rockers (Bloc Party, Kasabian, Kaiser Chiefs); Nordic music showcases among a veritable United Nations of artists from Mexico, Japan, France, Uzbekistan, etc.; appreciation for Texas odd-job geniuses like Johnston and Roky Erickson; and more outdoor ISIS performances than you could shake a Flying V at. Ah, the sound of the symphonic heavy metal thunder bombarding Austin's Sixth Street clubland.

More fun The Woggles's twist, the Visionaries' multiculti shout-outs, Big Bear's girlish yelps, Headphones' writerly synth pop, Bottom's girly grindcore, Functional Blackouts' shrieking garage, the Black Lips' white face paint, Two Ton Boa's bug-eyed theatricality, Pinetop Perkins's pep, and Mae Shi and the Wives' interactive noise.

Fun that was somehow not fun Fielding insults from Death from Above 1979's Jesse Keeler, in Hindi.

But it's all good until feeling begins to leave the extremities. I managed to slip into the freezing, humongous after-hours party in a hangar near the airport to check out the Bravery and headliners Queens of the Stone Age, lured by the Bravery publicist's enticements about how the band love to talk about their winning ways with label ladies. Unfortunately I was also slipping into hypothermia.

The chilly reception was a bit off-putting — due to the utter lack of heat at this supposedly must-attend annual bash. To properly brave the elements, I needed more than a band that's half shaggy-haired modkins and half broad-shouldered hotties who look like they want to be in the Misfits but sing and play like they're in the Cure. So which is it? I was in the throes of a full-blown personality crisis — where were those New York Dolls when I needed them? — when Josh Homme of Queens of the Stone Age launched into his own take on the revelry. "Everyone get drunk so you

can fuck each other. I want to fuck him." And him. And him," he said pointing at his bandmates — help, Nick Oliveri! — and then the audience. "And all of you."

I hear I missed out Get Hustle; Blackfire Revelation; the Perceptionists; Spoon with M. Ward at an *Austin City Limits* taping; Parlour, Mono, and have-they-felocated-to-New Orleans-or-haven't-they Gris Gris; Dr. Dog; Keren Ann; the Go Team!; Diamond Nights, and Cheeseburger at an overstuffed, porked-out Vice party.

Hell, I could write an entire piece about performances, parties, and out-of-the-way shindigs I missed — who knew about the free Dale Watson show at the classic Texas dance hall Broken Spoke that *Bay Guardian* contributor Kurt Wolf and AM Magic's Mike Alexis took me to? And why didn't I tag along with

in the tree beside us. Seated on the balcony of the *Fader* party H.Q., we watched the smaller birds scream at an invading crowd while Moakes explained that on B.P.'s new album, *Silent Alarm* (Atlantic), "a lot of what we were singing about was a sense of unease, a sense of powerlessness, being aware of things being wrong but not quite knowing what to do about it."

But is that so bad, as one eased into the chaos and coped with the powerlessness associated with the long lines and closed guest lists? After dealing with a mock heckler ("C+!" "Lightning Bolt is so much better!"), Baltimore's Oxes managed to upstage all comers March 17. First, guitarists Nettarino Fowler and Marco Mirror climbed a grassy, tiered hill above the stage and audience, playing among the trees like back-to-the-land spaz rockers. Then, on returning to the stage, Fowler announced, "You know, music is fun, but it doesn't always address the deeper questions of life. Like, what's for dinner? Why are we here? What is the nature of forgiveness? We ask ourselves these questions all the time, but we decided to really address them with our



SONIC REDUCER BY KIMBERLY CHUN

Skyscraper editor Andrew Bottomley to check out wavo-metalists Sluts of Trust instead of attempting to see An Albatross and getting stopped at the border — or rather, door — by the fire marshal (Parts and Labor, though, sounded mighty fine, rumbling from the next club over).

Started strong but fading fast "This will be our last performance. I'm going to be getting a fellowship to Columbia, majoring in prescription drussggghshow," gurgled the New York Dolls' David Johansen, headlining at a *Spin* party at Stubb's.

Cute, punky good times in recognizable garb (jogging shorts) Be Your Own Pet.

Best Austin band of the, OK, two Austin artists I caught Shearwater.

Masked men MF Doom and Blowfly, "the world's best n—, one motherfucker," as his announcer described him.

Alarming moments for Bloc Party Bassist Gordon Moakes told me he once put together a Web site on a bulletproof car line for BMW — just as real-world bird alarms went off loudly

one-act play, *Oxes in Boxes*."

Two black wooden boxes were stacked like amps on the hill. Then they launched into a metallic 'n' mathy punk-jazz jam that slowly coalesced into the theme to 2001: *A Space Odyssey*. Still, it was a shock when Mirror suddenly hopped onto the slope — naked and on all fours. He scrambled up the grass to beat the boxes with a stick and send them tumbling toward the crowd.

Was it dangerous? Was it performance art? Was it even music? Maybe it was none of the above, but I was wide awake after half a week of vampiric all-nighters. And after Oxes, I was ready for anything — even those tired notions about rock — to come crashing down. ♦

Bloc Party play Wed/23, 9 p.m., Bottom of the Hill, 1233 17th St., S.F. \$10–\$12. Sold out. (415) 474-0365. They also perform Thurs/24, 10 p.m., 330 Ritch, S.F. \$8–\$10. www.popszene-sf.com.

Death from Above 1979 play Mon/28, 8 p.m., Independent, 628 Divisadero, S.F. \$10–\$12. (415) 771-1421. They also play Popszene Mon/28, doors 10 p.m., 330 Ritch, S.F. \$8–\$10. www.popszene-sf.com.

Bravery perform Tues/29, 8 p.m., Slim's, 333 11th St., S.F. \$15. Sold out. (415) 522-0333.

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Naked music: Oxes' Marco Mirror goes ape at the Monitor Records showcase at SXSW.

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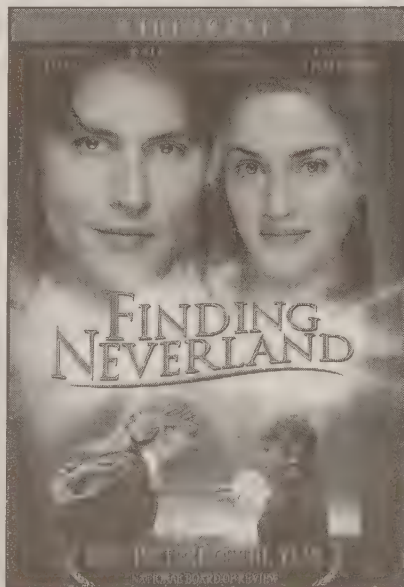
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music

Burning brightly

From the center of the Montreal indie rock firmament, Stars issue a fiery imperative. *By Jimmy Draper*

I have no fear of being perceived as pretentious at all," Torquil Campbell declares. Speaking over the phone from his Montreal apartment, the vocalist and keyboardist of Stars is explaining that the criticism most frequently made of his Canadian chamber-pop collective — that they're incurable romantics whose grandiose love songs are egregiously pretentious — doesn't get under his skin. In fact, he wears it like a badge of honor.

"Pretense is an interesting word because it suggests that you're making a whole lot of fuss and that it doesn't mean anything," Campbell continues. "But what I'm saying means *something*, and just because people may not agree doesn't make it pretentious. But if that's what the word means to them, then I'm so into being that. I'm so into being Marc Bolan. I'm so into being Lou Reed. I'm so into being David Bowie. I'm so into having a vision and trying to live it in a theatrical, beautiful way that communicates with other people."

Indeed, if any band seems intent on remaining unapologetically sincere, even at the risk of being perceived as ostentatious, it's Stars.

Since first dubbing themselves pioneers of the "soft revolution" with 2001's *Nightsongs* (Le Grand Magistery), the quintet — Campbell, co-vocalist-guitarist Amy Millan, guitarist-bassist Evan Cranley, drummer Pat McGee, and keyboardist Chris Seligman — have been crafting heartfelt, Smiths-inspired pop reverie that quietly insists apathy is never a desirable substitute for pure emotional expression. Amid-swirls of lush, synth- and string-laden instrumentation, Campbell and Millan sing songs in which lovers break up, make up, and delve into matters of the heart as if their lives depended on it. Such dramatic, unabashed earnestness may strike some listeners as overly sentimental, but it's a welcome respite from today's plague of ironic poses and contrived aloofness.

Constellation Canada

Such sincerity, it turns out, carries over to Stars' real lives as well. Throughout our conversation, Campbell eloquently discusses his respect and admiration for his friends, his appreciation for the inclusiveness of indie rock, and the nuts and bolts of his own creative process. At no point does he sound anything but completely humble, either.

"I'm just a fucking geek who wrote shit on a binder in high school," Campbell says. "Those of us who did that were trying to create a mythology for ourselves and live in a world of our own imagining, where things were glamorous, and the bands we loved were big stars, and the little phrases we came up with in our shitty poetry were important."

"I'm still in that world. That's the process of creating — having the bravery to put those pathetic little notions down on a piece of paper and then get them out in art."

Out of those notions came the decidedly *not* pathetic *Nightsongs*, followed by 2003's *Heart* (Arts and Crafts). Both albums established Stars as purveyors of some of today's most sophisticated orchestral pop, but the recent *Set Yourself on Fire* (Arts and Crafts) is by far their swoon-worthiest, most fully realized release yet.

"*Nightsongs* was all about subversion, and *Heart* was pure emotion, but I'm trying to couple the two [approaches] with *Set Yourself on Fire*," Campbell says. "Like, I love songs like OutKast's 'Hey Ya!' with that great line, 'Why oh why are we still in denial, 'cause you know we're not happy here?' It's this incredibly unhappy line about the end of a relationship, but you're not even realizing that you're listening to this guy talk



PHOTO BY JAMIE PATRICK

Everybody is a Star: Montreal indie rock band Stars want you to love them tender.

about the end of something, because you're having too good of a time. I think that's a really brilliant little trick that you can do in pop music."

Fiery furnishings

Set Yourself on Fire is full of such brilliant little tricks. Brimming with deceptively seductive pop, the album pairs beautiful lullabies and upbeat numbers with surprisingly caustic subject matter. "I'm not sorry it's over / I'm not sorry there's nothing to save," Campbell and Millan tell one another on "Your Ex-Lover Is Dead," making an ugly breakup sound positively inviting. Likewise, Millan's "Celebration Guns" is so exquisitely languid that it's easy to overlook the fact that she's lamenting the deaths caused by Bush's war on Iraq. Such extreme juxtapositions — the musical and lyrical, the romantic and political — Campbell explains, were intentional.

"Our whole mandate in terms of the lyrical content of the record was to try and point out the relationship between people's personal behavior and the world," he says. "If you don't talk about love, and if you don't realize how important love is every day to every single human being, then you can't really talk about social change or justice or revolution. Until there's an understanding of love and compassion, you can't have a loving, compassionate society."

Practicing what they preach, Stars have spent several years forming bonds — both artistic and personal — with other Montreal bands, such as the Dears, and they share members with the Toronto-Montreal collective Broken Social Scene. With such a talented, close-knit music community, which also includes the Arcade Fire, Wolf Parade, the Stills, and Godspeed You! Black Emperor, it was only a matter of time before the press began to speculate — as the *New York Times* and *Spin* recently have — about the impetus behind Montreal's musical renaissance. The answer, according to Campbell, is that the city's artists simply aren't afraid of old-fashioned, heartfelt expression.

"There's a kind of doomed-romance vibe that we've all tapped into here, and some of us took it more epic and more intimate, but we definitely share a sense of romance and seriousness about our art," he says, before dismissing the accusations of pretension once and for all. "What we do here is not a pose, and it's not a shuck and jive. All of us are just trying to translate what we really feel about life into our music. ❖

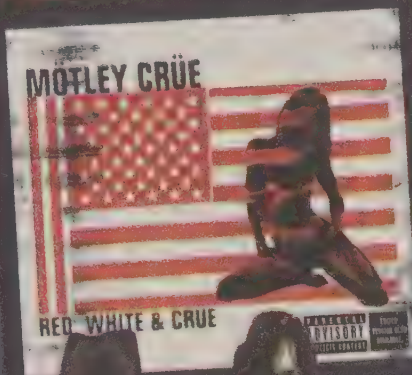
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Solid state

M. Ward looks back to the eclectic days of free-form programming with his latest album, *Transistor Radio* — and makes a case for authenticity.

By Leah Freeman

Having spent my school days inexplicably neglecting to buy a Walkman to drown out my car pool's taste for top 40 pop, I fill with dread at the mere mention of the word "radio." That desolate stretch of freeway through East Los Angeles. Those endless commercials for bail bonds. That same accursed TLC song. Over. And over. And over.

These days the proliferation of Internet radio (not to mention the fact that I eventually gained the sense

broadcast instead of retreating to the solitude of cable TV in every bedroom.

On his latest feat of acoustic wizardry, the singer-songwriter — once based in the Bay Area and now living in Portland, Ore. — intersperses his timeless originals with revisions of classics by such diverse artists as Louis Armstrong, the Beach Boys, the Carter Family, and even J.S. Bach, but the general tone isn't an affectation pegged to any single time period or style. The Beach Boys and Bach selec-

with waves of pedal steel, and late in the album, 1960s-style folk ballad "I'll Be Yr Bird" spotlights Ward's signature croon, a raspy tenor often compared to Tom Waits's, despite its being fuzzy and warm as if left in the dryer too long.

Tranquil as he often seems, however, Ward is anything but idle. A rigorous touring schedule has assured that, sepia-tinted or not, *Radio* will appeal to easy-listening fans and teenage emo rockers alike, as was the case with Ward's last two albums, *End of Amnesia* (Future Farmer, 2001) and *The Transfiguration of Vincent* (Merge, 2003). New as *Radio* is, Ward is already hard at work compiling his next effort, a tribute to his idol John Fahey. Slated for a fall release on Vanguard Records, the album boasts the likes of Devendra Banhart, Grandaddy, and Calexico, among others.

Last spring's Songwriters Tour with Oberst and James banded the three together as co-headliners for a 10-date tour, on which they blurred the lines between their individual sets by collaborating on each other's songs and finally performing as a trio. Fraternizing with even more indie rock stars at last year's Coachella and Vote for Change, as well as this year's South by Southwest, has further solidified his following among the young 'uns. But it's still not too late for the agoraphobics among us to catch Ward in an intimate venue: his tour with alt-country band Norfolk and Western stops at the Great American Music Hall this Thursday.

Ward takes pride in his ability to play with any type of band, for any type of audience, and in the fact that "there's not a specific era that the record sounds like." Thanks to this nebulous approach to genre categorization, he plays among a "community of friends" rather than a "scene," since the artists within it aren't bound to a uniform style.

"They're bringing an element of chaos that you can't re-create in the studio," Ward said. "There's not a button you can push to get that Jim James sound.... It's always something unexpected." And in the spirit of the eclecticism found on the radio shows Ward treasured as a child, this means there are always surprises in store — all of them pleasant ones. ♦

M. Ward plays Thurs/24, 8 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$15. (415)885-0750.



Sweater songs: M. Ward's latest transmissions arrive via *Transistor Radio*.

to carry an iPod) makes it all too easy to attribute better broadcast options to technology. But a quick glance at mainstream stations' playlists serves as a simple reminder: most DJs have no choice but to play what they're told, and boy howdy, there are some scary people buying time on the airwaves. But radio wasn't always this way. Guitarist M. Ward ("M" is for Matt) recently recalled his childhood over the phone from a hideout amid a New York snowstorm. His own long car rides meant developing a taste for independent radio stations and DJs who "use radio power in the way that it's supposed to be used — playing the songs they love — and not because they're getting paid to play them."

Ward's fourth and newest album, *Transistor Radio* (Merge), pays tribute to this dying art, harking back to scattered musical moods of the 20th century that were once accessible with a turn of a dial. The effect is a warm echo of simpler times when — if Norman Rockwell doesn't lie — the family would convene for an evening

tions ("You Still Believe in Me" and "The Well-Tempered Clavier," respectively) bookend the album as acoustic guitar intro and outro, respectively, easing into and out of the main content of the CD. Ward seems to want to lull the listener to sleep so that he or she might come unstuck in time with lucid visions of driving down country back roads. With the help of My Morning Jacket frontperson Jim James and an echo effect, the eerie vocal harmonies on the second track, "One Life Away," seem like the voices of long-dead rocking-chair crooners drifting across space.

A fair number of upbeat pieces liven the pace of the album and flesh out its anachronistic scope as well. Doo-wop piano rocker "Big Boat" brings Rilo Kiley's Jenny Lewis on board for a twinge of 1950s rockabilly, and with its frenetic lyrics, insomniac freakout "Four Hours in Washington" could just as easily be the work of Ward's frequent tourmate Conor Oberst. The following track, "Paul's Song," introduces a country flavor

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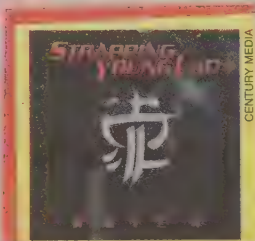
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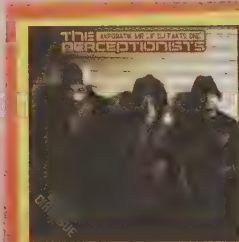
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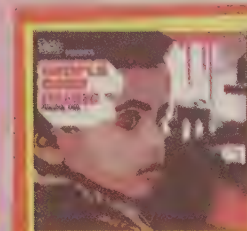
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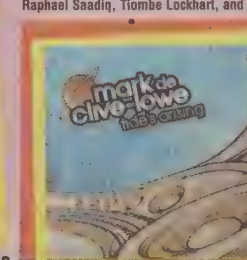
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Mark de Clive-Lowe is a key collaborator, artist and producer in the West London-based music scene spearheaded by likes of Bugz In The Attic, 4Hero, Restless Soul and IG Culture (NSM).



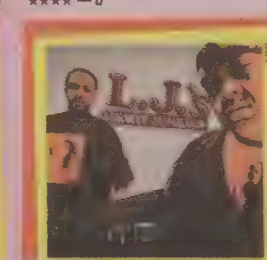
FOG **13⁹⁸ CD**
10th Avenue Freakout

Beyond the sounds of *10th Avenue Freakout*, what is most striking about the record is the songs contained therein. Broder has emerged as a mature artist who has focused his extraordinary talent for imagery and melody into compelling pieces of popular music. This is indie rock that'll make you smile, free jazz you can dance to, and electronic music you will actually want to engage with again and again.



SON CUBANO NYC: **13⁹⁸ CD**
CUBAN ROOTS
Various Artists

"... collection references the development of Latin music as it added hints of '70s jazz and soul to Afro-Cuban fusion knows as son... best known via the Buena Vista Social Club."
★★★★ — *Q*



LIKWIT JUNKIES **13⁹⁸ CD**
L.J.'s

After nearly 10 years of making good music independently, Defari (Likwit Crew) and DJ Babu (Beat Junkies/Dilated Peoples) finally team up to deliver a sure to be classic full length!

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grooves



Ida

Heart like a River (Polyvinyl)

Even for fans who proudly wear their hearts on their record sleeves, Ida's music might initially seem a little too precious. After all, since forming in 1992, the New York trio — spouses Daniel Littleton and Liz Mitchell, both of whom play guitar and sing, and vocalist-bassist Kara Schickele — have been crafting intimate, exceedingly hushed albums that deal exclusively with the subject of love. Dig beneath the songs' pretty folk rock surfaces, however, and it quickly becomes apparent that the romance in question is often complicated and deeply unsettling. "Am I still the one you wanted me to be?" Mitchell wondered on 2000's *Will You Find Me* (Tiger Style), asking one of the many difficult questions that ultimately give Ida's music an unexpected emotional depth and complexity.

Ida's first album in four years grapples with similarly distressing matters of the heart. Produced by Warn Defever of His Name Is Alive, *Heart like a River* — an elegant, understated swirl of three-part harmonies and spare instrumentation that marries Low and Neil Young — finds lovers keeping secrets, slowly drifting apart, and reaching impassés ("If this is your idea of love, what can I do?"). But to accuse the group of covering familiar territory, both musically and lyrically, is not a complaint so much as a compliment. As they've been doing for more than a decade, Littleton, Mitchell, and Schickele simply keep honing their superb songwriting approach — and their notions of love — with thrilling results. *Ida perform Sat/26, Bottom of the Hill, S.F. (415) 621-4455.* (Jimmy Draper)

Count Bass D

Begborrowsteel (Ramp)

The all-in-one hip-hop hero is back with another one-man show. Count Bass D isn't from N.Y., L.A., or Atlanta — he's from nitty-gritty Nashville, Tenn. His first release, *Pre-Life Crisis* (Sony), hit stores in the mid-'90s and is credited as the first rap record to feature all-"live" instruments, most of which were played by him. In 2002 the Count showed the world

that he could flip beats on a sampler when he released *Dwight Spitz* on MF Grimm's label, Day by Day. The record is essential for hip-hop fans, and it even features underground heavy-weight MF Doom.

Begborrowsteel consists of jazzy beats that are periodically punctuated by scratches, rock samples, and well-written rhymes delivered by the Count. On "Down Easy," the Count sings over a melodious track in a relaxed style reminiscent of Biz Markie's. As a bonus to hip-hop junkies, "Nina and Weldon" includes the extended play of the same loop DJ Premier used for the painfully short Gang Starr track "92 Interlude."

The title of "Bullets Hit Brains" is taken from an old Jeru the Damaja track — the song is a nice piano-based loop with a long sample of a conversation between God and Noah. The dialogue ends with the sound of thunder and the Count flooding the mic with a short rhyme. "The Mungus Sextet" starts with a sample of a woman moaning in ecstasy followed by another short series of rhymes. As it turns out, most of the rhymes are short. It's a good style — lots of beats punctuated by well-executed rhymes. As an MC, producer, DJ, and musician, Count Bass D is part of a very short list, which includes Madlib, Edan, and Necro, a solid group by any standards. With six releases planned for 2005, Count Bass D is off to a strong start with *Begborrowsteel*. (Nate Denver)

The Flesh

The Flesh (Gem Blandstein)

The Flesh are one of those New York City bands that play like they've never seen the light of day. Salivating in the shadows, their music sweats and swoons, charged with the fascination and terror that come with the night.

On their eponymous full-length, the band make good on a pair of singles, continuing to have fire-and-brimstone lyrics, a carefully chosen musical palette, and austere production, which add up to something that feels like a worldview. "The world will wash away / A kingdom will begin," frontperson Nathan Halpern declares on the opener, "Love Your Fate." Indeed, for the next 30 minutes, we're given over to a secret world, plumbing the depths of desire, fear, and other such Old Testament staples. Songs like "Death Connection" ("We want the resurrection / We want the love infection"), "Fall to Heaven" ("I was your Sisyphus / I kept on pushing it"), "The Lack" (a Lacanian shout that would've played beautifully in *Repo Man*), and "Lonely Little Hunter" (a favorite: "When she was Egypt / I was the slave, baby / I tried to leave her / She wouldn't let me get away") map out the intersections of love and death with a bravura that seems as much hip-hop as it does rock 'n' roll.

So much pop music is constructed around "wanting" something, but Halpern takes a page

from Nick Cave in testing how deep this sort of desire runs. The band respond accordingly, drawing from an unending stream of trashy new wave bass lines, Goblin-inflected keyboard squalls, and dicey guitar bursts. Naysayers might see the musical stew as being a little too considered to be genuine, but the Flesh are packing heat as far as rock 'n' roll songcraft and energy go — whatever the tempo, whatever the lyrical theme, it's never anything less than obvious that this band want very much to shake the streets. Hell, Halpern and keyboardist-vocalist Gabriella Zappia aren't too far off from Marvin and Tammi territory on songs like "Sweet Defeat" and "Foes," and if that doesn't send the kids into fits, I'm not sure what will. *The Flesh play Tues/29, Bottom of the Hill, S.F. (415) 621-4455.* (Max Goldberg)

Arthur Russell

World of Echo (Audioka)

In moving away from the groundbreaking dance beats that formed the foundation of house, the late Arthur Russell returned to his beat background. Initially issued in 1986, *World of Echo* reflects Russell's early-'70s Buddhist study in San Francisco. On first listen, the songs here seem like rough sketches, but actually there's tremendous complexity and forethought at play — the performance is so loose and vulnerable that it seems like you've snuck into the practice space of a humble genius.

"See through me," Russell sings at one point, and this album allows just that. Russell's meditative background permeates the music-making here; his self disappears into the music (and vice versa). "Soon-to-Be-Innocent Fun/Let's See" is nine-plus minutes of pure naked loveliness, lightly rising from one epiphany to the next. On "The Name of the Next Song," Russell multiplies his fondness for duality, for allowing one song to shape-shift into (and its title to bounce off of) another — he braids seven songs into one, changing the title ("The name of the next song is ... 'Anti-America'") as he goes along.

Similarly, "Tower of Meaning/Rabbit's Ear/ Home Away from Home" lightly touches at the edges of structure, allowing it to form, then dissipate. A post-punk rock song strains at the distorted surface of "Being it," on which Russell makes his cello sound like an especially expressive guitar. Throughout, his new music approach utilizes all aspects of the instrument, creating plucked funk, click-track percussion, and trombone-ish sonorities. At its most ungainly, Russell's tenor voice is endearingly close to Kermit the Frog's; at its most graceful, it creates effects similar to mist rising from water or fog on the shore. As his body and his cello become vessels of echoed sound, the resulting music rewards a similar freedom and concentration on the part of the listener. (Johnny Ray Huston)

Two of those references come when mentioning that Crosby, Stills, and Young were the group responsible for 1970's *Déjà Vu*. That he isn't onboard here is no surprise — given the stormy history of Y to CSN. But yank "Ohio," "Helpless," and "Everybody I Love You" from the band's collected works, and what you're left with has the bite of a boomer with dentures.

Oh, yeah — "Suite: Judy Blue Eyes" and "49 Bye-Byes" were strong, ambitious songs in their day, and Steven Stills was once a talented musician. But CSN needed Y in order to rock, and when it came to Laurel Canyon folk music, Joni Mitchell could compose and play rings around these three. CSN were, when all was said and done, as safe as America wanted the '60s generation to be. That the huge, motley army of outcasts and outlaws bought into the supergroup hype that launched this trio shows how easily the so-called Woodstock Nation was tamed. And that was a real shame. (J.H. Tompkins)

Crosby, Stills, and Nash

Greatest Hits (Remastered) (Rhino)

The successful selling of Crosby, Stills, and Nash as one of rock's first "supergroups" was, above all else, a marketing triumph. The insipid folk trio with a penchant for predictable three-part harmonies were packaged as a brilliant, innovative rock band and sold, no questions asked, to a generation that would go on to make history for a consumerism as voracious as its perceptive powers were small.

Think about that, and then give a listen to junk like "Our House," "Wooden Ships," and "Long Time Gone." Or the slithering "Helplessly Hoping"! That, my friends, is a truly awful song, and I'm not kidding. And think about this: CSN are still touring baseball stadiums and large arenas — and yet after 35 years, 7 of the album's 19 songs date back to the group's debut. I mean, even CSN — who couldn't recruit Neil Young fast enough — knew they were in trouble.

And speaking of Young, the entire package says much about him.

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2nd Time Around

CD's DVD's VIDEO GAMES

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Man and machine: Toronto bass-and-drums duo Death from Above 1979 make music for robots and humans. See Mon/28

March 23 Wednesday

Rock 'n' roll soul You could say that Boston imports the **Turpentine Brothers** play the kind of bash-and-howl rock that ex-Resineator Anthony Bedard fucking invented. Or you could be lazy and say they're another garage rock band (but a good one). But a more accurate description would mention that most of the time they sound like an unidentified band off of some *Nuggets* compilation of one-hit wonders, only with a little muscle and deeper feelings, incorporating as much soul as rock 'n' roll. They're all about guitar, drums (the drummer is like the Neil Peart of garage rock drumming), and wobbly

keyboards underneath, with decidedly Oblivians-ish vocals. In fact, if you've ever freaked out in your room listening to the Oblivians' "Strong Come On" 10 times in a row, you're gonna wanna check these guys out. Local trash rock faves the Husbands open; Man Man and the godlike Demolition Doll Rods also play. *10 p.m., Hemlock Tavern, 1131 Polk, S.F. \$7. (415) 923-0923. (Mike McGuirk)*

Modern age Whether T.S. Eliot's "The Waste Land" put you to sleep or drove you to learn Sanskrit, modernist poetry devotees **Rainer Maria** will manage to inspire you regardless. Named after German lyric poet Rainer Maria Rilke, the Dairyland indie rock trio was born when former members of the band Ezra Pound, Kyle Fischer and William Kuehn, recruited singer-bassist Caithlin De Marrais. Now full-fledged Brooklynites, these rocking English majors deliver beautifully pensive melodies that delight your ears as well as your cerebral cortex. With their blend of occasionally jarring harmonies, vibrating, resounding guitar, and lyrics that could eventually make their way into a Norton anthology, Rainer Maria might just be the literate, angst-ridden teenage spawn of Rilo Kiley and Built to Spill. But all resemblances aside, this trio's got talent to boot. Henry Miller Sextet and Minipop also perform. *8:30 p.m., Cafe du Nord, 2170 Market, S.F. \$12. (415) 861-5016. (Elisa Jacobs)*

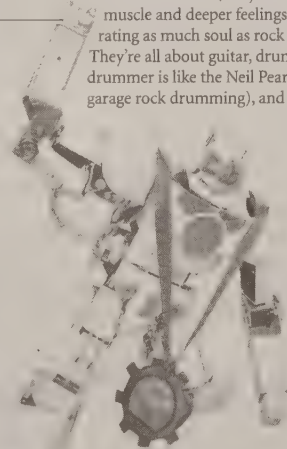
March 24 Thursday

My SoCalled Purim Listen up, klezmer junkies: DJ SoCalled cranks up the sounds of tradition at **'DJ SoCalled's Hip-Hop Purim Dance Party!'** The acclaimed mix master behind albums *The SoCalled Seder* (JDub Records) and *HipHopKhasene* (Piranha) is joined by klezmer artists Stu Brotman on bass, Jason Rosenblatt on harmonica and keyboards, and Susan Watts on trumpet. The Canadian DJ and producer samples old 78 records, lacing his upbeat dance tunes with a nostalgic old-world twang. To get historical, Purim, or the "Jewish Mardi Gras," is a raucous celebration commemorating the rescue of Jewish people in Persia as told in the Book of Esther. The Hub at the San Francisco Jewish Community Center presents SoCalled's version of the crizazy holiday bash. *8 p.m., 12 Galaxies, 2565 Mission, S.F. \$12-\$15. (415) 292-1233. (Laurie Koh)*

A real steal With members of San Francisco street punk stalwarts the Swingin' Utters and college radio heroes Camper Van Beethoven among their rank and file, the **Filthy Thieving Bastards** take the influences of their independent upbringing and combine them with the sounds of the legendary Pogues and other folk-fueled rockers. They create an intoxicating blend of musical styles, playing

stripped-down working-class ballads about love and life, such as "Between the Lines" and "After Thoughts," and songs featuring accordion, violin, piano, pedal steel, and mandolin like "Death Is Not the End" and "Wasting Away." Joining the Bastards for this show is Spider Stacy, a founding member of the Pogues, whose high-proof distillation of traditional Irish music combined with the piss-and-vinegar attitude of punk has been the stuff of myth since the band's inception more than 20 years ago. Word is that the show features a set of both FTB originals and classic material by the boys from the County Hell themselves. Grab yourself a pint and prepare to party like the Irish Rover. Groovie Ghoulies and the Rock and Roll Adventure Kids also play. *10 p.m., Cafe du Nord, 2170 Market, S.F. \$10. (415) 861-5016. (Sean McCourt)*

Robots attack! You can put your CGI moves away, Keanu "I know kung fu" Reeves. At this year's **ROBOGames**, actual humanoid robots (called Robo Ones) engage in wrestling and kung fu battles for supremacy. Though small in stature, these bad 'droids are built like the Rock. Designers with less mercy in mind release their ground-grazing, buzz saw-wielding "combat" bots to dismantle opponents à la Comedy Central's *BattleBots*. ROBOGames also features plenty of tamer events, like robot soccer, music demonstrations by mechanized artists, and the



The dominator! A winner from Robolympics 2004 strikes a victory pose. See Thurs/24.

quaintly titled "ribbon climber" competition. Also catch maze solving, sumo wrestling, lifting, a triathlon, and civic-minded designers going head-to-head with their firefighting robots. *Through Sun/27, 10 a.m.—10 p.m. (Sat/26, 10 a.m.—11 p.m.; Sun/27, 10 a.m.—8 p.m.), San Francisco State University, Main Gym, Jack Adams Hall, and Knuth Hall, Hol-loway at 19th Ave., S.F. \$15–\$55. www.robogames.net.* (Koh)

March 25 Friday

A closer look Author **Ward Churchill** committed the unforgivable crime of treating Americans to a bitter but oh so necessary dose of reality when, shortly after the attacks of Sept. 11, 2001, he penned an essay, later developed into a book titled *On the Justice of Roosting Chickens: Reflections on the Consequences of U.S. Imperial Arrogance and Criminality*. Churchill directed his ire at Americans' hypocrisy in expressing such righteous outrage about the attacks while nonchalantly dismissing — indeed, being complicit in — the deaths of one out of four Iraqi children under the age of 12 as a result of the 1991 U.S. bombing campaigns, to name just one of an extensive list of examples. Americans shouldn't dish out what they can't take, was the gist of his message. And god forbid anyone should publicly make that point and get away with it. Churchill recently became the political punching bag du jour for Fox News' Bill O'Reilly, Colorado governor Bill Owens, and a whole host of patriotic lapdogs. Churchill, one of a handful of tenured Native American professors, was compelled to give up his post as chair of the University of Colorado at Boulder's Ethnic Studies Department, where he taught for more than 20 years. But that hasn't appeared his foes. Come hear Churchill speak for himself, and show that you support free speech and academic freedom, even — no, especially — in the face of such bold totalitarianism. *7 p.m., Women's Building, 3543 18th St., S.F. \$10. (510) 208-1700, www.akpress.org.* (Camille T. Taiara)

Noise in the hood For the lazy, it might be easy to toss the U.K.'s **Hood** into the increasingly crowded intersection of rock and electronics. But the band based around brothers Chris Adams and Richard Adams has been manipulating rock and pop styles with heavy production for much longer (and with far more exciting results) than all the Johnny-come-latelies. Their new album, *Outside Closer* (Domino),

marks a significant shift from the chopped and clipped collaborations with Bay Area denizens Dosone and Why? that drove the last LP, and its moody but energetic experimental pop is sure to go down well live. Tristeza and From Monument to Masses also play. *10 p.m., Bottom of the Hill, 1233 17th St., S.F. \$10. (415) 621-4455.* (Peter Nicholson)

March 26 Saturday

Use your illusion As it turns out, black light does have applications beyond illuminating dorm-room posters and transforming even yellowish sets of choppers into blue-tinted teeth of wonder. As manipulated by the **National Black Light Theatre of Prague** in its new show, *Fantasy Travellers*, it allows actors to engage in some pretty amazing behavior, including flying, shrinking to pocket-size proportions, and vanishing in the blink of an eye. Far more kid-friendly than, say, a midnight showing of *Laser Floyd*, this imaginative performance draws creative inspiration from the classic, ever-so-trippy worlds of *Alice's Adventures in Wonderland* and *Gulliver's Travels*. *3 p.m., Marin Veterans' Memorial Auditorium, Avenue of the Flags at Civic Center, San Rafael. \$18–\$32. (415) 499-6800, www.ticketmaster.com.* (Cheryl Eddy)

March 27 Sunday

Crazy like an ox Some people think of **Oxes** primarily as a

rock band wrapped in a publicity stunt, but you can't really expect anything but pranksterism from members of a group of people who call themselves the Baltimore Rowdy Collective. Performing atop big black boxes and putting out an album (*Oxxxxs*, Monitor, 2002) with a cover that'd appeal to those with bestial tendencies got them some attention. But the three-piece really pulled the rug from under everyone when they released a split 10-inch with Arab on Radar that turned out to be Oxes pretending to be AOR. But for those who forgot, Oxes do play music too, and it's as disruptive and disorderly as their sense of humor — that is, if you find it funny to be doubled over by elaborate, big-balled instru-metal. Appropriate showmates Big Business, a hard rock duo featuring Jared Warren (Karp and the Whip) on bass and vocals and Coody Willis (Murder City Devils) on drums, play with Oxes tonight. These Arms Are Snakes head-line, and More Dogs open. *7 p.m., Bottom of the Hill, 1233 17th St., S.F. \$10. (415) 621-4455.* (Sarah Han)

March 28 Monday

Beep boop arrrrgh Music that would be equally at home as a soundtrack to battling anime robots as it would blasting from a Camaro driven by some dude wearing an oversize basketball jersey and sunglasses is hard to come by, but **Death from Above 1979** pull it off. The bass-and-drums duo of Jesse F. Keeler and Sebastian Grainger use the mechanical sound of overcompressed distorted bass and infallible drumming to express the frustrations of rejected lust, fittingly naming their debut LP *You're a Woman, I'm a Machine* (Last Gang/Vice). Their stripped-down sound updates the energy of classic metal, with vocalist Grainger at times sounding like the guy who played Starscream on the *Transformers* cartoon yelling his heart out about rejection and longing. DFA's live performances are inadequately described as loud, and their infectious beats won't let you just stand and watch. Controller Controller and Chow Nasty open. *8 p.m., Independent, 628 Divisadero, S.F. \$12. (415) 771-1421.* (Keith Axline)

March 29 Tuesday

Tigers and bears

While wildcats are usually depicted as ferocious, vicious creatures that occasionally attack unsuspecting hikers and naive zoogoers, **Pedro the Lion** may just change your attitude toward the

king of the jungle, as this cat would probably write you a bittersweet love song rather than eat you for dinner. Fronted by singer-songwriter David Bazan, they sit nicely beside the Doves and Death Cab for Cutie on the would-be peeling park bench of melancholy rock. On their latest release, *Achilles Heel* (Jade Tree), Bazan's bleak, deadpan vocals resonate with their usual desolate beauty as humming electric guitar riffs and gently thumping drum beats keep the rock sound afloat. Although Pedro's sound is more emo than aggro, the group's soft roar still knows how to pack a punch. Low co-headline, and Tomorrow and Everyday After open. *Also Wed/30 with Kid Dakota. 8:30 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$16. (415) 885-0750.* (Jacobs)

March 30 Wednesday

Shit hits the fans Hopefully there were no confused fans of San Francisco's gypsy-pirate punks **Shitstorm** at the Pound-S.F.'s February battle-of-the-bands show, where an up-and-coming "hard-ass metal" band from French Lick, Ind., with the same name was billed to play. The former, a favorite with S.F. underground dirty-folk rockers, is more likely to be hijacking a sand-docked boat in Dolores Park's playground and rocking out with a washboard and a fiddle than shredding guitars with the likes of Shrapnel Krawl. The best time to see them is when they're playing among friends, so bring out a handful of your own and catch them opening for their pals the Eastern Euro-flavored Full Moon Partisans with punk-with-a-twang rockers Trainwreck Riders and the East Bay's gothy Strip Mall Seizures. *9 p.m., Bottom of the Hill, 1233 17th St., S.F. \$7. (415) 621-4455.* (Han)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



History remade: Multimedia performance artist DJ Spooky revamps D.W. Griffith's *The Birth of a Nation* using two turntables and live video.

With the release of *The Birth of a Nation* in 1915, D.W. Griffith made U.S. history in several senses. Not only technically and aesthetically innovative, and then by far the most successful film ever made (a blockbuster in the age of nickelodeons), *The Birth of a Nation* also claimed to be history, reenacting the Civil War and its Southern aftermath in virulently racist terms. As a "moving" image of a nation finally "united" in brotherhood (at the expense of African Americans) by the rise of the Ku Klux Klan, it had America — millions of viewers in a rapidly expanding industrial disorder — indelibly imagining itself in the quintessential medium and art form of the new age. But if Griffith made history, it's fair to say other Americans, beginning with the NAACP in 1915, have been unmaking it ever since. Now Paul D. Miller (a.k.a. DJ Spooky, That Subliminal Kid) returns to the source, via two turntables and a live video mix, as he brings **'Rebirth of a Nation,'** his lauded cinemasonic revamp of Griffith's classic to Yerba Buena Center for the Arts. This moody, mesmerizing work (excerpts are available on his Web site, www.djspooky.com) comes as a radical expression of the contested terrain of history, the selected field of perception; and the fact that a moving picture keeps on moving. DJ Spooky gives a performance lecture called "Rhythm Science" on digital art and media from a DJ's perspective. *Lecture Thurs/24, 6:30 p.m.; performance Fri/25–Sat/26, 8 p.m., Yerba Buena Center for the Arts Theater, 700 Howard, S.F. \$24–\$45 (Thurs/24 \$6, or free with a ticket to Fri. or Sat. performance). (415) 978-ARTS.* (Robert Avila)



Sounds hood: U.K. electronic rock band Hood play in support of their latest release, *Outside Closer*. See Fri/25.

"If this were
my career,
I'd throw myself in
front of a train."

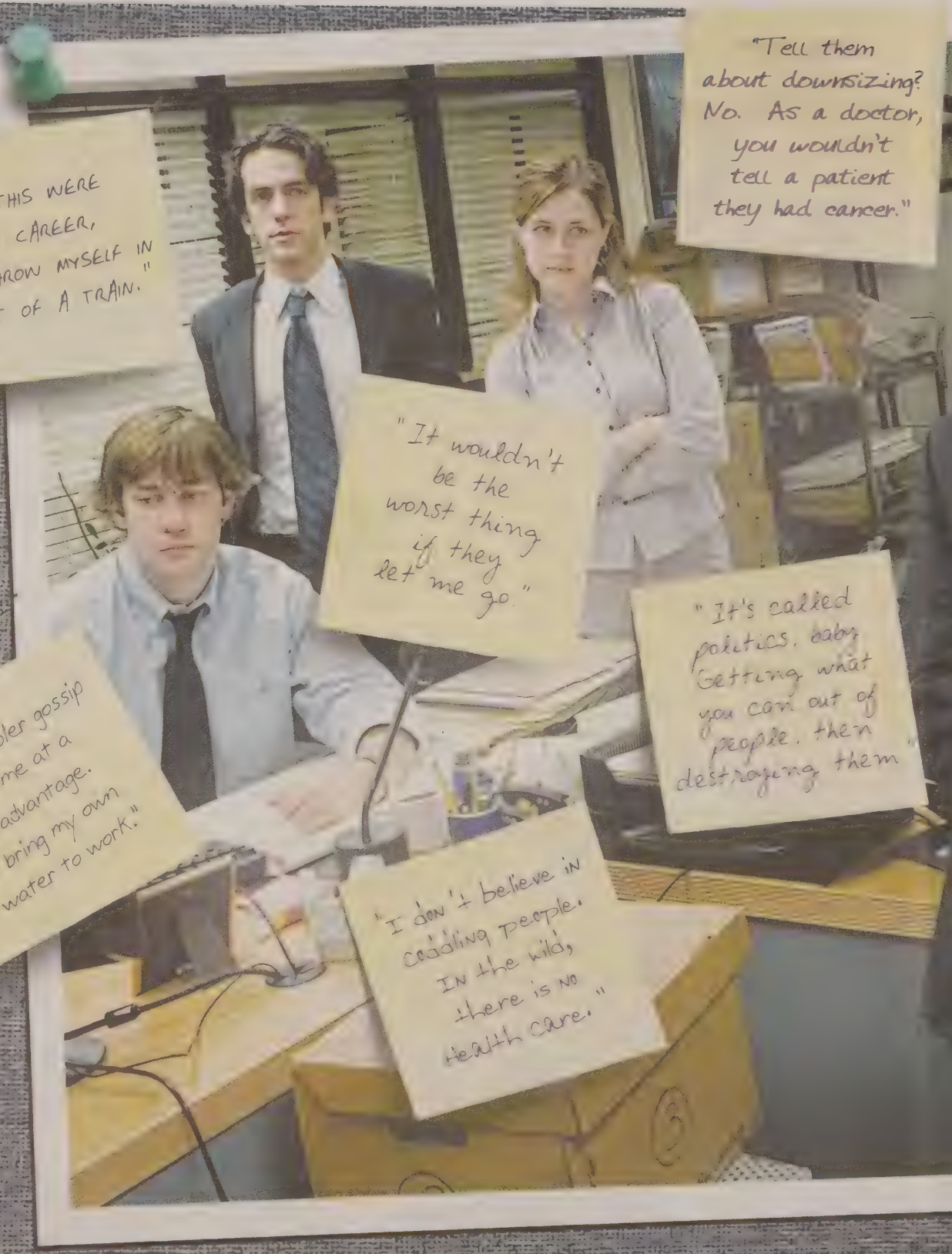
"Tell them
about downsizing?
No. As a doctor,
you wouldn't
tell a patient
they had cancer."

"It wouldn't
be the
worst thing
if they
let me go."

"Water cooler gossip
puts me at a
disadvantage.
I bring my own
water to work."

"It's called
politics, baby.
Getting what
you can out of
people, then
destroying them."

"I don't believe in
coddling people.
In the wild,
there is no
health care."



ing?
or,
t
t
er."

m.

"If you're
not smiling,
our clients
can hear
that through
the phone."

"To get through
these meetings,
I go on a vacation
in my head."

"There's nothing
for me to do.
And I'm very
good at it."

K. SCHRUTE

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music listings

music

Music listings are compiled by Sarah Han. The music interests are Keith Axline and Elisa Jacobs. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 23

Rock/blues/hip-hop

Bad Kissers, We Attack at Dawn, Listening Group, Valeze Red Devil Lounge, 8pm, \$7.
Ball-Point Birds, Tom Baxter, Eoin Harrington Swedish American Hall, 2174 Market, 861-5016, 8pm, \$10.
Bloc Party, Erase Errata, Dance Disaster Movement Bottom of the Hill, 9pm, \$12.
'Blue Bear Spring Showcase' Tongue and Groove, 7pm.
Blvd Boom Boom Room, 9:30pm, \$5.
Casinoque for the Painfully Alone, The Robot Ate Me, Ian Fays Make-Out Room, 8:30pm, \$6.
Decemberists, Okkervil River Bimbo's 365 Club, 8pm, \$16.
Demolition Doll Rods, Man Man, Turpentine Brothers, Husbands Hemlock Tavern, 10pm, \$7.
See 8 Days a Week, page 54.
Golden Gate Hot Club Rise Spot, 9pm, free.
Hellworms, Bleach, Mass Elbo Room, 9pm, \$6.
Hybrid Kid, Lucy, Boshuda Hotel Utah Saloon, 8pm, \$5.
Kills, Sights, Elephone Independent, 8pm, \$14.
Martin Lacey and friends Johnny Foley's, 9pm.
'Music Matters' Mighty, 6:30pm, With Rick Springfield, Norton Buffalo and friends, Mimi Fox, Zigaboo Modeliste, and the Little Kids Rock students; proceeds benefit Little Kids Rock.
John Nemeth Biscuits and Blues, 9pm, \$7.50.
Rainer Maria, Minipop, Henry Miller Sextet Cafe du Nord, 8:30pm, \$12. See 8 Days a Week, page 54.
River, Freightliners Last Day Saloon, 9pm, \$5.
Scissors for Lefty, Highjack the Disco 12 Galaxies, 9pm.
Transcendental Hayride, DJ Erik StudioNz.tv, 9pm, \$5-10 sliding scale.

Bay Area

Nicole and the Sisters in Soul Beckett's, 9:30pm.

Jazz/new music

Don Asher and Jim Rothermel Moose's, 7:30pm.
Bossa Subva Lounge, 8:30-10:30pm.
Charles Ungar Experience Les Joulins Jazz Bistro, 8pm.
Gauche Gypsy Jazz, Mitch Marcus Jazz Session Amnesia, 8:30pm, free.
John Houghton Washington Square Bar and Grill, 7pm.
Jazz Mafia Unit Bruno's, 7pm.
Jazz Standards Rick's Restaurant and Bar, 1940 Taraval, 731-8900, 8pm, free.
Mike Lipskin with Lorna K House of Shields, 39 New Montgomery, 392-7732, 5:30pm.
Ray Obiedo's Urban Latin Jazz Project Jazz at Pearl's, 8:30 and 10:30pm, \$10.
Savanna Jazz Trio Savanna Jazz, 8pm.
Eric Shifrin Fairmont, 950 Mason, 772-5000, 7pm.
SoulJazz Dogpatch Saloon, 2496 Third St, 643-8592, 8:30pm, free.
Benny Velarde and his SuperCombo Top of the Mark, 8:30pm.

Bay Area

Andre Sumelius' Trio Jupiter, 8pm.
Keiko Matsui Yoshi's, 8 and 10pm, \$16-24.
Ned Boynton Trio Downtown, 8pm.
Van Kleef's House Jazz Band Cafe Van Kleef, 8pm, free.

Folk/world/country

Kenny Somerville Plough and Stars, 9pm.
Open mic Irelands 32, 9:30pm.

Bay Area

Balkan folkdance Ashkenaz, 8pm, \$6.
Chris Smithier Freight and Salvage Coffee House, 8pm, \$20-50.
Universal Shattuck Downlow, 8pm, \$5-10.

Dance clubs

Barefoot Boogie Rhythm and Motion Studio, 1133 Mission, 820-1452, 8:15-11:15pm, \$7.
Eclectic dance music.
Levende Lounge 1710 Mission, 864-5585, www.levende.com. 6-10pm. Happy hour featuring downtempo and lounge with DJ Seven and Solomon. 10pm-2am. Local DJs. 10pm-2am. Local DJs.
Big Up! Big Up! Soluna Cafe and Lounge, 272 McAllister, 621-2200, 9pm, free. An event showcasing women in reggae and hip-hop.
La Bodega Baobab, 10pm, \$3. Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.
Bondage A Go-Go Glas Kat, 9:30pm-3am, \$5-10. Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Le Boom Pink, 2925 16th St, www.pinksf.com, 9pm-2am, \$5. With Antonio, M3, Tasho, and guest Jenö.
Chill Azul, 4pm-1am, free. Deep and soulful house with Dru West and DJ Q.
Clash Beat Lounge, 10pm-2am, \$5-10. '80s night with DJ Classic and special guests.
Crucial Nickie's BBQ, 10pm-2am. Roots, rock-steady, dancehall, and dub with DJ Brigadeer Barry and B-Love.
Deeper Wednesdays Wish, 1539 Folsom, 278-9474, 9pm-2am. With Nate Harrison and guests.
Dodgy Eight, 10pm. With Chris Orr, Richie Panic, and Nadine.
5150 Bohemia Lounge, 7-11pm, free. With John Anaya, John "Top Cat" Chatman, and Matt Bridges.
Faggot Daddy's, 440 Castro, 621-8732, 9pm-2am, free. A gay club.
Full Deck Fuse, 9pm-2am. With DJs Swingsett, Daryl Stubbs, and Duserock spinning house and more.
Get Down Bamboo Hut, 479 Broadway, 989-8555, 9pm, free. Soul classics, rock, reggae, and more.
Hi-Fi Lounge 2125 Lombard, 345-8663, 9pm-2am, \$5. Funk and hip-hop.
The Hump Lit, 9pm-2am, free. Deep house, progressive house, and breakbeats with DJs Drew, Stevie, Ben, Jesse, Gabriel, and weekly guests.
Indulgence Harry Denton's Starlight Room, 8pm-2am. '70s disco, funk, and house with DJ Bruce.
Meat DNA Lounge, 9:30pm-2am, \$5. Industrial and EBM with BaconMonkey, Djall, Mitch, and Neik.
Moonstone Milk, 9pm-2am, \$5. Hip-hop, R&B, soul, and reggae.
1964 Edinburgh Castle, 10pm-2am, free.
Mod/60s dance party.
NoCalDJMPA Showcase Oxygen Bar, Sushi and Sake Lounge, 8pm-midnight, free.
Off the Record House of Shields, 8pm-midnight, free. Hip-hop, soul, and R&B.
Original Concept Underground S.F., 10pm-2am, \$5. Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.
Planet Magazine Laszlo, 8:30pm-1:30am. Cocktail and lounge party.
Queer Swing Line Dancing Queer Ballroom Studios, 151 Potrero, 305-8242, 7pm, \$10. Jazz line dance lessons.
Qool 111 Minna Gallery, 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Rebirth Alpha Bar, 3848 Geary, 244-6989, 8pm-2am, free. Deep, soulful, urban house grooves and live conga drum with DJ Kimani and Lito Carrillo.
Red Wine Social Dalva, 9pm-2am, free. Junk rock, hip-hop, and electro trash with Toph One and guests.
Rich Girls Skylark, 9pm-2am, free. With Daryl Stubbs and Duserock.
Royale 9pm-2am. With DJ El-S.
Salsa Dance Lessons Metronome Dance Center, 7pm, \$12. Beginner salsa dance lessons.
Satellite Anil Bar, 43 Sixth St, 543-3505, www.anil-bar.com, 9pm-2am, free. House and techno.
1751 socialclub 9pm-2am, free. Reggae, dancehall, soul, and funk with DJ Gomez.
She Monkey Club, 7pm-midnight, free. With Femme DJs.
StereoArrows, 9pm. With Angry Beaver, Cat, Tent Luv, and Devlin.
Stupid Wednesday Rickshaw Stop, 7-10pm, free. Indie rock, hip-hop, party beats, and '60s garage with DJs Caldrige, Brother Grimm, and BAS.
Sweet'n Low Luna Lounge, 1192 Folsom, 626-6043, 10pm-2am. Urban grooves, R&B, and neo-soul with Kevin Armstrong, Sake One, TD Camp, Henry, and Mr. E.
Sweet Spot Tunnel Top, 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.

Synchronize Il Pirata, 2007 16th St, 626-2626, 10pm-2am, \$2. Psytrance.
Thigh High Wednesdays Club Caliente, 9pm-2am, free. Hip-hop and dance music.
Thrill Beauty Bar, 9pm-2am. Rare grooves with Claire Ahl.
Urban Romance Fluid Bar and Lounge, 8pm-2am, \$5. With hosts Dane, Adam, Gjerrus, and the Plymouth Girl Girls.
Vitabar Divas, 1081 Polk, 928-6006, 10pm-2am, \$5. With mikke and jada Halston.
Wabi Sabi E25, 682 Commercial, www.e25bar.com, 9pm, free. Hip-hop, breaks, and techno with DJ Groovecatcher.

Bay Area

Ivy Room 7pm, free. With DJ Transit.
Kingman's Lucky Lounge 3332 Grand, Oakl, (510) 465-KING, 5pm, free. Open decks and DJ Vina.
Lion Rock Oasis, 135 12th St, Oakl, (510) 763-0001, 10pm, \$7. Reggae, dancehall, and roots with Jah Yzer, DJ Riddim, Dub Rocker, Jah Mystic, and Poppa.
Millie High Club 9pm. With the Gnome Servant and Emily.
Shattuck Downlow 8pm-2am. Salsa dance lessons.
Soulation Ruby Room, 10pm-2am.
Suburban Stinger Lounge, 38 E 25th Ave, San Mateo, (650) 571-8486, 9pm-2am, free. Progressive house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 24

Rock/blues/hip-hop

Alphabet Soup Last Day Saloon, 9pm, \$8.
Atreyu, Unerath, Norma Jean, Scars of Tomorrow Fillmore, 7pm, \$25.
Badger, Double Leopards, Mouthus Hemlock Tavern, 10pm, \$7.
Brotherhood Way Ireland's 32, 9pm.
El Capitlan, Luke Temple and the End of the World Hotel Utah Saloon, 9pm, \$6.
Dickies Grant and Green, 1371 Grant, 693-9565, 9pm, \$15.
Firecracker, JND, Welcome Matt, Marinated Muffins Red Devil Lounge, 9pm.
Focus Group Edinburgh Castle Pub, 9pm.
Hudsons Dogzilla Cafe, 215 Fremont, Ste 2A, 442-1889, 5pm.
Ben Lee, Har Mar Superstar, Zykos Independent, 9pm, \$12.
Mark Lemhouse Biscuits and Blues, 9pm, \$7.50.
Louis XIV, Deathray Davies Slim's, 9pm, \$13.
Madarrins, Girlfriend Experience, Yellow Dancer Eagle Tavern, 9pm.
Nicole McRory Johnny Foley's, 9pm.
M. Ward, Scout Niblett, Norfolk and Western Great American Music Hall, 8pm, \$15.
New Model Army, Fleshes Bottom of the Hill, 9pm, \$12.
Seabirds, Leigh Gregory, Clay Hawkins Amnesia, 9pm.
'Slink's Peep Show' Cafe du Nord, 10pm, \$10. With the Filthy Thieving Bastards, the Groovie Ghoulies, and the Rock and Roll Adventure Kids. See 8 Days a Week, page 54.
Sting, Chronic Town Tongue and Groove, 8pm, \$5-7.
That's My Brother Club Deluxe, 10pm, free.
3331 Fillmore, 567-4004, 9:30pm, \$5.
Carlos Washington, Friends of Gravity Boom Room Room, 9:30pm, \$6.
Wendy Kroys, Smirk, Giant Haystacks Hemlock Tavern, 7pm, \$5.

Bay Area

Acoustic Sun Sweetwater, 8:30pm.
Danny Click, Julieann Banks 19 Broadway, 9pm.
Husbands, Turpentine Brothers Stark Club, 9:30pm.
Katie Jay Beckett's, 9:30pm.

Jazz/new music

Dick Fregulia and Vince Gomez Washington Square Bar and Grill, 7pm.
Kamau Seitu Quintet Les Joulins Jazz Bistro, 8pm.
Mike Lipskin and Waldo Carter Moose's, 7:30pm.
Mobile Hombres Bruno's, 7pm.
Ranzel Merritt Jazz Trio Lj's Martini Club, Metreon, second fl, 101 Fourth St, 369-6114, 7pm, free.
Savanna Jazz Trio Savanna Jazz, 8pm.
Eric Shifrin Fairmont, 950 Mason, 772-5000, 7pm.

Continued on page 60

VOTED BEST OF THE BAY

AMOEBa music

PREFUSE 73 Surrounded By Silence 138cd

Hip-hop it is, albeit an alien strain made by a mind just as influenced by Sun Ra, Bitches and folk music as it is by JadaKiss, Kanye West and the Del Jax crew. In this context, *Surrounded By Silence* is an opus that connects everything about hip-hop that is left of-center to some of its most popular and recognizable elements. A tag team made up of the Wu-Tang's Ghostface and ex-Compton Flow Mc 21 P7 God It, Don Jusie Camu Tao rocking a radio-ready flow over a wickedly chopped beat? It's in there.

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musicclub guide

Amnesia 853 Valencia; (415) 970-0012.
Amoeba Music 1855 Haight; (415) 831-1200.
L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Avalon Ballroom 1290 Sutter; (415) 252-7100.
Axum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Bad Abbots 2801 Leavenworth; (415) 775-5110.
Balazo Gallery 2811 Mission; (415) 550-1108.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beat Lounge 501 Broadway; (415) 982-5299.
Beauty Bar 2299 Mission; (415) 285-0323.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Blind Tiger 787 Broadway; (415) 788-4020.
Bohemia Lounge 1624 California; (415) 474-6968.
Room Room Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Claude; (415) 392-3515.
Cafe Cocomo 850 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
Cigar Bar and Grill 850 Montgomery; (415) 398-0850.
City Nights 715 Harrison; (415) 546-7938.
Club Bas 383 Bay; (415) 399-9555.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Eagle Tavern 398 12th St; (415) 626-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
Eight 1151 Folsom; (415) 431-1151.
Elbo Room 647 Valencia; (415) 552-7788.
Element Lounge 1028 Geary; (415) 571-1362.
Elixir: The Neighborhood Saloon 3200 16th St; (415) 552-1633.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Bar and Lounge 662 Mission; (415) 615-8888.
Fuse 493 Broadway; (415) 788-2706.
Glas Kat 520 Fourth St; (415) 495-6626.
Grand 1300 Van Ness; (415) 673-5716.
Grant and Green 1371 Grant; (415) 693-9565.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HIFI 2125 Lombard; (415) 345-TONE.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Independent 628 Divisadero; (415) 771-1421.
Ireland's 32 3920 Geary; (415) 386-6173.
Jack's Club 2545 24th St; (415) 641-5371.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebel's Joint 510 Larkin; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joullins Jazz Bistro 44 Ellis; (415) 397-4436.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.

Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Li Po Lounge 916 Grant; (415) 982-0072.
Lit 101 Sixth St; (415) 278-0940.
Loft 11 316 11th St; (415) 701-8111.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Madrone Lounge 500 Divisadero; (415) 241-0202.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Dance Center 1830 17th St; (415) 252-9000.
Mezzanine 444 Jessie; (415) 820-9669.
Mighty 119 Utah; (415) 626-7001.
Milk 1840 Haight; (415) 387-6455.
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Nickie's BBQ 460 Haight; (415) 621-6508.



Twin set: Tegan and Sara perform at the Independent Fri/25.

Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Odeon Bar 3223 Mission; (415) 550-6994.
Old First Church 1751 Sacramento; (415) 474-1608.
One Market Restaurant 1 Market; (415) 777-5577.
111 Minna Gallery 111 Minna; (415) 974-1719.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 621-1911.
Park 747 Third St; (415) 974-1925.
Parkside 1600 17th St; (415) 503-0393.
Pat O'Shea's 3848 Geary; (415) 252-3148.
Peña del Sur 2870 22nd St; (415) 550-1101.
Peña PachaMama 1630 Powell; (415) 646-0018.
The Pendulum 4146 18th St; (415) 863-4441.
Pier 23 Pier 23; (415) 362-5125.
Pink 2925 16th St; (415) 431-8889.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Public 1489 Folsom; (415) 552-3065.
Purple Onion 140 Columbus; (415) 217-8400.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Cliff Hotel, 495 Geary; (415) 775-4700.
Rickshaw Stop 155 Fell; (415) 861-2011.
Riptide Bar 3639 Taraval; (415) 240-8360.
Rite Spot 2099 Folsom; (415) 552-6066.
Roccapulco Supper Club 3140 Mission; (415) 648-6611.
Rohan Lounge 3809 Geary; (415) 221-5095.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Savanna Jazz 2937 Mission; (415) 285-3369.
1751 socialclub 1751 Fulton; (415) 441-1751.
Shanghai 1930 13th St; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skyark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Space 550 550 Bameveld; (415) 550-8286.
Stud 399 Ninth St; (415) 252-7883.
StudioZ 314 11th St; (415) 252-7666.
Sublounge 628 20th St; (415) 552-3603.

Suite One80ne 181 Eddy; (415) 345-9900.
Tempest 431 Natoma; (415) 495-1863.
1015 Folsom 1015 Folsom; (415) 431-1200.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Tunnel Top 601 Bush; (415) 986-8900.
12 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378.
Underground S.F. 424 Haight; (415) 864-7386.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Anna's Jazz Bistro 1801 University, Berk; (510) 849-2662.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cafe Van Klee 1621 Telegraph, Oakl; (510) 763-7711.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
Golden Bull 412 14th St, Oakl; (510) 893-0803.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Musicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9220.
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Lost Weekend Lounge 2320 Santa Clara, Alameda; (510) 523-4700.
Mama Buzz Cafe 2318 Telegraph, Oakl; (510) 465-4073.
Mill High Club 3629 MLK Jr Way, Oakl; (510) 654-4549.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Metro 201 Broadway, Oakl; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Pansache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Life 229 Brush, Oakl; (510) 451-0600.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
21 Grand 449B 23rd St, Oakl; (510) 444-7263.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ♦

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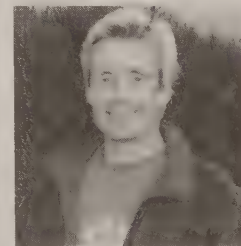
KRCB is one of the first PBS affiliates in the nation to add *Democracy Now!* to its regular program schedule. If you receive KRCB via cable or satellite, you can now see host Amy Goodman and her colleagues and guests on Channel 22 weekdays at midnight.



Making the Connection

Thursdays at 8 PM

In partnership with
Sonoma State University
 Hosted by **Jonathan Blease**



Every week *Making The Connection* will feature an in-depth look at two stories: critical issues relevant to residents of the North Bay; and SSU's *Project Censored*.

Be heard! Call or e-mail us your questions for the program: phone: (707) 585.8522 x307 or e-mail: mtclive@krcb.org



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music listings

Thursday 24

From page 58

Tammy Hall Trio Jazz at Pearl's, 8:30 and 10:30pm, \$10.
Three Thinking Jazz Trio Ana Mandara, 891 Galaxies, 8pm, \$12-15. With DJ SoCalled, Stu Brotman, Jason Rosenblatt, Susan Watts, and guests. See 8 Days a Week, page 54.
Top Shelf Jazz Trio House of Shields, 39 New Montgomery, 495-5436, 5:30pm, free.

Bay Area

Gene Bertonecni Downtown, 8pm
Keiko Matsui Yoshi's, 8 and 10pm, \$16-24.
Moelkstral, Brian Kenney Fresno Slarry Plough, 9:30pm, \$5.

Folk/world/country

'DJ SoCalled's Hip-Hop Purim Dance Party' 12 Galaxies, 8pm, \$12-15. With DJ SoCalled, Stu Brotman, Jason Rosenblatt, Susan Watts, and guests. See 8 Days a Week, page 54.
Homespun Rowdy Atlas Cafe, 8pm, free
Jesus Diaz y su QBA Elbo Room, 10pm, \$8.
Andrew MacNamara, Brendan Hearty Plough and Stars, 9pm.

Bay Area

Adama Ashkenaz 7pm, \$10-20.
George Kahumoku Little Fox Theatre, 2209 Broadway, Redwood City, (650) 369-4119, 8pm, \$16.
Oriental, Loco Bloco La Peña Cultural Center 6pm, \$12.
Jody Stecher, Bill Evans Freight and Salvage Coffee House, 8pm, \$18.50.

Dance clubs

Arrow "Techno Vampire Happy Hour," 6:30-10:15pm, free. An erotic club featuring obscure music. 10pm-2am, Synthcore, electro-punk, new wave, and more.
Baobab 10pm, \$3. Reggae and dancehall with DJ M'Penzi.
Bas Gone Wild Club Bas, 9pm.
Bellylicious 9pm-2am, \$10. Belly dance class, dance performance, and party with DJ Raffy spinning Arabic and international music.
Brazilian Nights Club Caliente, 8:30pm, \$13.
Brazilian dance class and live music.
Break House Thursdays Chi Chi, 440 Broadway, 989-3434, 9pm-1am, With Bryan Bence, Carolyn, Kok-c, Sneke Pete, and guests.
Bunit for Speed Delirium, 10pm-2am, free. With rotating DJs Fashion Hooker, Platform Whore, and DJ Juan of a Kind.
Cafe Cocomo 9pm-2am, \$10. Salsa music.
Childhood Rocapulco, 9pm-2am, \$6. A gay and lesbian Latin music dance party.
Cherry Roftan Lounge 9pm-midnight, free. Hip-hop, R&B, and jazz with Jaker.
Circuit Breaker Fuse, 9pm. Hip-hop with DJ Centipede.
Club Faith 715 Harrison, www.faihts.com. 9:30pm-2:30am, \$7-12. With DJs Twist, Neon Leon, and Mike Biggz.
Club 201 201 Ninth St. www.emoneypresents.com. 10pm-2am. Hip-hop and reggae with DJs Pos Red and Supreme.
Cracker Jack Club Waizema, 543 Divisadero, 863-4551. 8pm-midnight, free. Downtempo, dub, roots, and Afrobeat with DJs Utamu, Justin, and guests.
Cruise Liner Lingua Lounge, 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.
Dalva "Cheap Thrills," 5-9pm. With DJs Wally Haskell and Sir Artie Pats. "4-Play Weekend," 9pm. With Senior Keyvan and guests.
Desiret El Rio, 9pm, \$5. Arabic breakbeat, drum 'n' b'n'di, Darbouka hip-hop, and more with DJ Soulsalam and guests.
11A-1957 Club La Bi Lounge, 9pm-2am. Krautrock, spacerock, neo-noise, and more
ETS 682 Commercial, 362-9321. "6 2 9," 6-9pm, free. '80s, uptempo jams, and deep house breaks. "Bumpin'," 10pm-2am, free. With DJs Mantis, Chris Orr, Monte Carlo, Big Stu.
Fluid Thursdays Fluid, 10pm-2am, \$10. House, salsa, R&B, and more with Big Bad Bruce.
Fun 26 Mix 9pm, \$5-10. Old-school, hip-hop, and reggae with DJ Jah Yzer.
Give Thanks Club Six, 9pm-2am, \$5. With Polo Mo'Quizz, Shortkut, Doogie, Ivier, and Irie Dole.
Gruv Blind Tiger 9pm. House and breaks with DJ Hans and friends.
Helifire Club The Stud, 10pm, free. A rock 'n' roll party for girls and queers.

Ray's Vast Basement

Cafe du Nord, March 1

Mutable troupe Ray's Vast Basement can get well vast: the ensemble has numbered as large as seven, including horn players, a violinist, and dancers. The recent midweek incarnation at Cafe du Nord turned out to be simpler, though, with Colin Held dotted up in old-school gambler attire and picking guitars alongside mustachioed, gentle-giant bandleader Jon Bernson and vocalist Ann Marie Taylor in an elegant black dress.

The intimate feel was appropriate because Bernson is a storyteller at heart — a singer-songwriter whose lyrics revolve around a fiction about a 100-million-year-old coastal cave and the nearby town of Drakesville, and trace the generations that convert the cavern into a home, a meeting place, and a speakeasy.

The small lineup left room for Bernson's songs to shine, but the show deserved to be enjoyed by a bigger crowd. Enthusiastic fans filled much of the space for the modern-day glam of southern California's Gram Rabbit just a half hour earlier, but only a few dozen lined the walls as Ray's Vast Basement played. Maybe the rainy weather sent clubgoers home early, or maybe they considered Ray's a cool-down interlude after Gram Rabbit's danceable energy.

Which was too bad, because those who stayed were taken by Bernson's darkly country-tinged songs and transfixed by his poetic narratives. He draws frequent comparisons to Tom Waits for the cast of downtrodden, often doomed characters who flit through his work. But it's not an apt description. Bernson's voice lacks that gravel, and his stories draw more from the mystic and the fantastic, with abstract lyrics and ghostly imagery.

In full force, Ray's Vast Basement load their music with a sense of subtle disquiet. Electronics and other embellishments add ominous shadows that nibble at the corners of otherwise folksy tunes. In the stripped-down format, however, Bernson's songs developed a warm and even gentle air. It helped heighten the presence of the songwriter's own personality in the music, which is appropriate because, Bernson said, these songs in a way replace the family history he's never had. The storyteller, it turns out, comes from a reticent family that has always shrugged off his questions about the past.

Noisy aspects were there too, provided by Held. On electric guitar, he spun occasional crosscurrents of dissonance to provide an edge without breaking the introspective mood. Guitar effects included the eerie shimmering sounds that opened the set at the start of "The Darkness," a spoken word tale of a supernatural shadow invading the town near the cave. The song blended into the spooky drift of "Invisible Chords" — lyrics flashed images of sea and shore, and at the end, an anonymous pair of lovers parted: "Daybreak's coming, and that big red sun / Will rise in her eyes to tell her she's done."

Songs like "Eastern Side" carried sad tones that evoked something beloved but lost, while "Hesitation" presented a happier, folksy feel with strong three-part harmonies. A couple of new songs even let Bernson and Held rock out a little. The highlight, "Crystal Clock," combined pulsing guitar chords with rapid vocals. And "Hollow" began with a comforting feel — "I will be your mirror and never go away" — that shifted into two-guitar chaos as Taylor's wordless vocals soared overhead.

Not a slave to his own creation, Bernson also ventured outside the Vast Basement oeuvre. The gritty "She Is My Diary" was his contribution to a compilation of anti-love songs — that is, "pro-love in an anti-love song way," he said. The show closed with "Cannery Row," part of a cluster of John Steinbeck songs Bernson prepared for a staging of *Of Mice and Men*. Tender and sad, it was like a friendly night-light, as the storm raged outside. *Ray's Vast Basement* perform Wed/23, *Actors Theatre of San Francisco*, S.F. (415) 296-9179. (Craig Matsumoto)



Ray of light: Vocalist Ann Marie Taylor cuts through the darkness.

Hi-Fi Lounge 2125 Lombard; 345-8663. 9pm-2am, \$5. With DJ Jesse Martinez.
Industry Bigfoot Lounge, 1750 Polk; 440-2355. 10pm-2am, free. A club dedicated to those working in the service, promotion, performance, and creation industry.
Jettish Ami Bar, 43 Sixth St; 543-3505, www.ami-bar.com. 6-10pm, free. Rock, retro, and electronica with Xray, Dammitt, and guest DJs
Lapel Madrone Lounge, 9pm. With DJ Neil Kizmaz and guests Claire Ahl and Deejay Ziplot.
Levendee Lounge 1710 Mission; 864-6388. 10pm. With Djs Ben Maybe and Hanok.
Mezzanine "Slappy Hour," 5-9pm, free. Deep house, broken beat, and downtempo with

Julius Papp, Mauricio Aviles, Charles Spencer, and guests. "Congregation," 9pm-2am, \$7. Neo-soul and house with David Harness.
Moneyshot Milk. 9pm. With Future Primitive Sound DJs.
Monketime House of Shields, 6pm-2am, free. With Djs Dr. Oliver and Darkat spinning eclectic and Dev Dawg and Earflaps spinning soul classics and nu-jazz.
Naranja Skylark 9pm-2am, free. With Hideo Kobayashi, Marico, Yoshito, Simas, Tokyo Comp-nent, Kento, and Hakobo.
1984 Cat Club 9pm-3am, \$5. '80s, top 40, and new wave.
Party for the People Element Lounge, 1028 Geary; 571-1362. 9pm. Hip-hop, funk, and

music listings

rock mash-ups with Mix Master Mao and DJ Fideleki.

popscene 330 Ritch. 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy with Bloc Party and Erase Errata.

Punk Rock Disco Nickie's BBQ. 9pm. House music with IPaul, Soel, and others.

Raise Up Cafe Claude 9pm-2am. With Tomb of Doom, Alexis, and Ryme.

Real Raw Oxygen Bar, Sushi and Sake Lounge 8pm-midnight. With DJ Pingulaz Sound.

Rhythmic Thursdays Azul, I Tillman Pl. 362-9750. 9pm-1am, free. Latin grooves and house with Zach DeVincent.

Royale 9pm-2am, free. With Vin Sol.

1751 socialclub 9pm-2am, free. Top 40 and old-school.

Simple Pink 2925 16th St. 431-8889. 9pm, \$10. With DJ Julius Papp.

Solid Hush Lounge 10pm, \$3. With DJs Nikki Trauma and Jenny.

Sounds Box Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight, free. Dancehall, roots, and funk with DJ Yoko.

Strangelove Underground S.E. 10pm-2am, \$3. Dark electro, new wave, industrial, and goth with Tomas Diablo and DJ Joe Radio.

Strictly '80s Rc Gallery, 132 Eddy; www.rc-gallery.com. 8pm-midnight.

Suite One8One 9pm-4am, \$10. With live DJs.

Supercharger Kate O'Briens. 10pm-2am, \$5. Rock and hip-hop with rotating DJs Spin, Vin Sol, Ross Hogg, and guests.

Thursday Night Lounge Thirsty Bear, 661 Howard; www.thirstybear.com. Downtempo.

Top of the Mark 7pm-midnight. With a live DJ.

Tubestack Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 9pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

Tunnel Top 10pm-2am. Hip-hop with DJ Toph One.

Twilight Soluna Cafe and Lounge, 272 McAllister; 621-2200. 6-10pm, free. Uptempo lounge music and visual artistry.

Under the Influence Alpha Bar, 3848 Geary; 244-6989. 10pm-2am, \$5. Hip-hop and breaks with DJs 4aM and Aspect.

Underworld Kelly's Mission Rock. 9pm. Hip-hop.

Unisexy Make-Out Room Midnight, \$5. A drag show featuring Edie Modular, Nutella, Evita, and Nikki Starr.

Unwind Sublounge 9pm-2am, free.

UPLIFT Monkey Club 10pm-2am, free. With DJs Daniela and Dedan spinning beautiful, soulful house music.

Windup Endup. 10:30pm-4:30am. With guest DJs.

Xhale Shadow Lounge, 299 Ninth St. 252-3334. 10pm-4am. Breaks.

Bay Area

The Breaks Ruby Room. 10pm-2am. Deep grooves, old-school hip-hop, and funk.

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

Community Thursdays Shattuck Downlow. 8pm, \$5. Funk, soul, hip-hop, reggae, and '80s.

Intrigue Thursdays Agave Grill and Cantina, 2033 N Main, Walnut Creek; www.intrigueparty.com. 9pm-2am. Hip-hop, R&B, and reggaeton.

Radio Retox Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am.

Selector Jupiter. 8pm. With Joe Quinn.

Spank Blakes. 9:30-11:30pm, \$5-7. Pop hits, hip-hop, dancehall, and R&B.

White Horse Bar 8pm. With DJ Tony-T.

friday 25

Rock/blues/hip-hop

Action Slacks, io, Charmless Hotel Utah Saloon. 9pm, \$7.

B Side Players, Burning Star, DJ Vanka Elbo Room. 10pm, \$10.

Funky Meters Fillmore. 9pm, \$25.

Get Hustle, Paris and Labor, Death Sentence: Panda! Hemlock Tavern. 10pm, \$8.

Hood, Tristeza, From Monument to Masses Bottom of the Hill. 10pm, \$10. See 8 Days a Week, page 54.

Knife and Fork, Enablers, Little Fuzzy 12 Galaxies. 9pm, \$12.

Lady Kier, Zonk, Simon Stinger Tongue and Groove. 7pm, \$14.

Larger than Life, Izzy Osbourne Slim's. 9pm, \$15.

Man Omillies, One Final Sunset, DJ Boom Cherry Bar and Lounge. 5pm, free.

Miggs Red Devil Lounge. 9pm, \$10.

Mission Players, Debonaires Grant and Green, 1371 Grant; 693-9565. 9pm.

No Mercy Band Johnny Foley's. 9pm.

Powerman 5000, Sparrow's Point, Security Pound-SF. 8pm, \$15.

Pretty Girls Make Graves, Dios Malos, Kill Me Tomorrow Cafe du Nord. 9pm, \$10.

Radiohous Great American Music Hall. 9pm, \$22.

Retrievers, Nedelle, Blewin Blectum, Laboya Edinburgh Castle Pub. 9pm.

Reverend Horton Heat, Supersuckers, Trainwreck Grand. 9pm, \$20.

Rubber Side Down, Miggs, Roosevelt Red Devil Lounge. 8pm, \$10.

Mike Schermer Biscuits and Blues. 8:30 and 10:30pm, \$15.

Tegan and Sara, Ditty Bops, Los Abandoned Independent. 9pm, \$15.

Tracorum, Diego's Umbrella Ireland's 32. 9pm.

'Zambi/Zyg Summit' Last Day Saloon. 9pm, \$15.

With Jeff Sipe, Mike Strickland, Chris Miano, Fatty Eddy, and Jerry Brown.

Bay Area

Audrey Sessions, Serene Lake, Minmae, Midnight Serenade Blakes. 9pm, \$7.

David Dondoro, Sour Mash Jug Hug Band, Folk This! Hillstomp, Bye and Bye 924 Gilman. 8pm, \$5.

Thomas Fout Coffee for Thought, 1544 Webster, Alameda; (510) 769-4930. 8pm, free.

Keith Greeninger, Dayan Kai, Chojo Jacques Band Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 9pm, \$16.

Nicole McRory Beckett's. 9:30pm.

Stunk Shattuck Downlow. 9pm, \$5-7.

Suffokate Stark Club. 10pm.

SwampThang Fourth Street Tavern. 9pm, \$5.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Caliente 2005 Cigar Bar and Grill. 9pm-2am, \$5.

Charles Unger Experience with Valencia Les Joulins Jazz Bistro. 8pm.

Chuck Peterson Sextet Bird and Beckett Book. 2788 Diamond; 586-3733. 5:30pm, free.

Crudite Quintet King George Hotel, Winston's Lounge, 334 Mason; 781-5050. 7-10:30pm, free.

Deluxe B-3 Combo Jazz Quintet Club Deluxe. 9:30pm, free.

Downtown Uproar Le Colonial, 20 Cosmo Pl; 931-3600. 6pm, free.

Ken Fishler Washington Square Bar and Grill. 7pm.

Ahmad Jamal Herbst Theatre, 401 Van Ness; 788-7353, www.sjazz.org. 8pm, \$26-52.

Jazz Trio Ana Mandara, 891 Beach; 771-6800. 8:30pm.

Live jazz Red Rock, 699 Chenery; 333-3030. 9pm, free.

Mark Robinson LJ's Martini Club, Metreon, second fl, 101 Fourth St; 369-6114. 7:30pm, free.

Mel Martin's Tenor Conclave Jazz at Pearl's. 9 and 11pm.

Savanna Jazz Trio Savanna Jazz. 8pm.

Eric Shifrin Fairmont, 950 Mason; 772-5000. 7pm.

Gini Wilson Moose's. 8pm.

Bay Area

Broun Fellinis Jupiter. 8pm.

Christian McBride Band Zellerbach Hall, UC Berkeley, Bancroft Way at Telegraph, Berk; (510) 642-9988. 8pm, \$18-52.

Danny Caron Quartet Downtown. 9pm.

Fragments, New Japan Quartet 21 Grand. 8pm.

Michael Feinstein and Jane Monheit Marin Veterans' Memorial Auditorium, Avenue of the Flags; (415) 499-6800, www.marincenter.org. 8pm, \$25-55.

Keiko Matsui Yoshi's. 8 and 10pm, \$20-28.

Sara and Swingtime Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8pm.

Paul Taylor Kimball's East. 8 and 10pm, \$28.

Three Piece Combo, Mitch Marcus, Young Fine Rabbit, Starry Plough. 9:30pm, \$6.

Vince Wallace Quintet Cafe Van Kleef. 9pm, \$5.

Folk/world/country

Victoria Barrett Bazaar Cafe. 7pm, free.

Andrew MacNamara, Brendan Hearty Plough and Stars. 9pm.

Swindle Fish Catalyst Cocktails, 312 Harriet; 621-1722. 6:30pm.

Continued on page 62

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DJ MEDI4

THURS 3.31 / DOORS 7:30PM / \$16 ADV • \$18 DOOR
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FERRICK**
GARRISON STARR

FRI 4.1 & SAT 4.2 / DOORS 8:30PM
\$12 ADV • \$14 DOOR
2-DAY \$20 TICKET
TEA LEAF GREEN
(W) HAIRY APES BMX
(4/2) ERIC MCFADDEN TRIO

SUN 4.3 / DOORS 7:30PM / \$15
DISHWALLA
STRAGGLER

MON 4.4 / DOORS 8:30PM / \$16
DIZZEE RASCAL
DJ WONDER

TUES 4.5 / DOORS 8:30PM / \$12
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COMPLEX**

WED 4.6 / DOORS 7:30PM / \$23
BODEANS
ASLYN

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AUSTIN WILLACY

FRI 4.8 / DOORS 8:30PM / \$10 ADV • \$12 DOOR
**SAMANTHA &
THE RITUAL**
GARRIN BENFIELD
SLACKSTRING

SAT 4.9 / DOORS 8:30PM / \$15
**ROBERT WALTER'S
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THURS 4.14 / DOORS 7:30PM / \$15
BOB SCHNEIDER
SHURMAN

FRI 4.15 & SAT 4.16 / DOORS 8:30PM / \$15
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OF LEFTOVER SALMON

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music listings

Friday 25

From page 62

Jillian's 101 Fourth St; 369-6100. 9pm-2am. Top 40 and old-school.

Latin Bay Area Glas Kat. 9pm. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O. Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Levend Lounge 1710 Mission; 864-5585. 6-10pm. With a performance by Acoustic Sneaky. "Melt," 10pm. With Flirty Flirty and Matt Brehm. **Lingba Lounge** 9pm-2am, free. Latin house. **Mexican Bus** Board at Chevy's Restaurant, 201 Third St; 543-8060. 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.

The Mixer Blind Tiger 9pm. Old-school and hip-hop with Kevin Armstrong, Theo, and guests.

Now Axum East 1233 Polk; 474-7743. 11pm-2am, free. With DJs Danny T. and Robbie. **On the Corner Movida Lounge** 9pm-2am, free. Hip-hop, downtempo, dancehall, and more. **Quench Fridays Club Q**, 61 Golden Gate, www.freepartyof.com. 9pm. With various resident DJs spinning music in three rooms.

Remedy DNA Lounge 10pm-5am, \$15. House, garage, atmospheric soul, and urban grooves. **Rewind** 1028 Geary; (925) 339-0893. 9pm-2am. With Steve Masters and Brian Raffi.

Royale 10pm-2am. With DJ Zatch. **Sabor Laszlo** 9pm-2am. Breaks and downtempo with DJ Neal.

Sci-Fi Rx Gallery, 132 Eddy; www.rsgallery.com. 6-9pm, free.

1751 socialclub 9pm-2am, \$5. Pop hits, hip-hop, and R&B with DJ Blaqwest.

Silhouette Shadow Lounge, 299 Ninth St; 252-3334. 10pm. House music with M3, Little, Leonard, and Ellen Ferraro.

Sojourn Roftan Lounge 9pm-1am, free. House and breaks with DS Ted and Fred. **SOMA Sessions AsiaSE** 10:30pm-3am, \$15. Jungle and drum 'n' bass.

Spa Chi Chi, 440 Broadway; 979-3031. 9pm, \$10. House and hip-hop with Big Bad Bruce, Pete Nguyen, Danny Brown, Steve Walker, and Paul Hemming.

Square Ruby Skye 9pm-3am, \$25. Deep, funky progressive house and trance.

Swing at Seven SF LGBT Community Center, 1800 Market; 305-8242. www.queerjitterbugs.com. 7-10pm, \$5-7. Weekly swing dance club.

Suite One8One 9pm-4am, \$20. With live DJs. **TABU Luna Lounge**, 1192 Folsom; www.elevatevents.com. 9pm. Hosted by Vod Vox and the Infamous Orgy Girls.

Tema El Rio 8pm-2am, \$7-10. Soca, reggaeton, bhangra, salsa, merengue, Afrobeat, batucada, house, dancehall, samba, Arabesque, and hip-hop with DJs Garcia Sinclair and Suresh.

Tighten Up Fuse 9pm-2am. Hip-hop with Pluturn, AIB, Butcher, and Nate Harrison.

Velvet Lounge 9pm, \$10. With DJ Manny Perez. **Shadowplay The Stud** 9pm-3am, \$5. Indie, new wave, electro, and disco-punk with DJ Donimo.

What the...? Laszlo 9pm-2am, free. Hip-hop to chill out with DJ Neal.

Whisper 535 Florida; 252-9442. www.whisper.com. "Good Spirits SE" 6-10pm, free. Happy hour featuring soul jazz, Latin jazz, and salsa. "Sugar," 10pm-4am, \$5. Hip-hop and funk with resident and rotating guest DJs.

Wind-Up Zehulun, 83 Natoma; 975-5705. 9pm-2am, free. House music with DJs Kerry Tucker, Naz, Marty, and Leonard.

Wish 1539 Folsom; 278-9474. "Om Happy Hour," 6-10pm, free. With Om Records crew. "Vivid," 10pm-2am, free. Mid-tempo funk and deep house with residents DJs Seven, Sol, and guests.

The X 715 Harrison; www.sjclubs.com. 9:30pm-2:30am. House with DJ Paolo.

Bay Area

Free Flow Fridays Kingman's Lucky Lounge, 3332 Grand, Oak; (510) 465-KING. 5pm, free. With DJ Jrs, AIB, Rawman, Robynn, and guests.

Lip: An All Grindr MC Battle Club Anton, 428 Third St, Oak; (510) 595-5504. 10pm-2am, \$10-12. With Medusa, Sis Nau-T, DJs Olga T and Jasmin.

Party Classix Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am.

Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

White Horse Bar 8pm. With DJ Eclat.

saturday 26

Rock/blues/hip-hop

Ambulance LTD, Autolux, Dr. Dog. Independent. 9pm, \$12.

Asobi Seksu, Karmacoda, Parker and Lily Hotel. Ukiah Saloon. 9pm, \$7.

Crown City Rockers Elbo Room. 10pm, \$10. Devil's Own, I Can Lick Any Sonofabitch in the House, Motel Fresno, Mojo Apostles Kimo's. 8:30pm, \$6.

Fall Out Boy, Midtown, Academy Is ..., Gym Class Heroes. Grand. 7:30pm, \$17-50.

Marianne Faithful Fillmore. 9pm, \$35. **Firme**, Irie Beats Grant and Green, 1371 Grant; 693-9565. 9pm.

Scott Fisher Borders Union Square, 400 Post; 399-1633. 2pm, free. **Genie**, Get Down, ReMo Conscious Last Das Saloon. 9pm, \$7.

Ida, Tara Jane O'Neil, Reputation Bottom of the Hill. 10pm, \$10.

i-or-er-ah! Brainwash. 8pm, free. **Joy Velarde**, Blvd, Kid Beyond, Motion Potion 12 Galaxies. 9pm, \$10.

Juliana Theory, Zoo, Open Hand, Sinai Beach, Takeover UK Pound-St. 7pm, \$14.

Ludicra, Acid King, Ass-End Offend El Rio. 10pm, \$7.

Mike Wheeler Band Biscuits and Blues. 8:30 and 10:30pm, \$15.

Notorious Red Devil Lounge. 9pm, \$10. **Pretty Girls Make Graves**, Dios Malos, Kill Me Tomorrow Cafe du Nord. 9pm, \$10.

Radiators Great American Music Hall. 9pm, \$22. **Randies**, Sweetheart Attack, Form and Fate Tongue and Groove. 7pm, \$7.

Shonen Knife, Forty-Fives, Gore Gore Girls Slim's. 9pm, \$18.

Smileys Ireland's 32. 9pm. **Stars**, Apostle of Hustle, Feist Bimbo's 365 Club. 9pm, \$15.

Suite Love Express Johnny Foley's. 9pm. **20 Minute Loop**, Visible Men, Ex-Boyfriends Hemlock Tavern. 10pm, \$7.

Bay Area

Freak Accident, Titan Go Kings, Tsushimamire, Emeralds Slarry Plough. 9:30pm, \$8.

Infection, Singularity, Overdrive A.D., Midnight-mare Stork Club. 10pm.

Katie Jay Band Beckett's. 9:30pm. **Gerald Levert**, Eddie Levert Paramount Theatre. 8pm, \$39-50-\$5-50.

Mötley Crüe Oakland Arena, 7000 Coliseum Way, Oak; (510) 762-2277. 8pm, \$55-79.

Pono, Richard Bitch, Sort Outs Ivy Room. 10pm. **Psychokinetics** Shattuck Downlow. 9pm, \$12.

Resist and Exist, Takaru, Gather, Resistance Culture, Killdashnine 924 Gilman. 8pm, \$5.

Shortie, Super Model Suicide, Downshift, Drowning Adam Blakes. 9:00pm, \$8.

Tensegrity 9 Coffee for Thought, 1544 Webster, Alameda; (510) 769-4930. 8pm, free.

Jazz/new music

Don Asher and **Waldo Carter** Moose's. 8pm. **Avishai Cohen** Group, Anthony Coleman's Sephardic Tinge Jewish Community Center of San Francisco, 3200 California; 788-7353, www.sjazz.org. 8pm, \$25.

Bill "Doc" Webster Band Les Joulins Jazz Bistro. 8pm.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Collective West Orchestra Metronome Dance Center. 9pm, \$12.

Fine Line Quartet Rite Spot. 9pm, free. **Jazz Trio Ana Mandara**, 891 Beach; 771-6800. 8:30pm.

Josh Jones Quartet Cigar Bar and Grill. 9pm, \$5. **Mel Martin's** Tenor Conclave Jazz at Pearl's. 9 and 11pm.

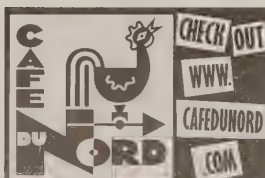
Red Niven Washington Square Bar and Grill. 7pm.

Nova Jazz Quintet Club Deluxe. 9:30pm, free. **Orchestra Baobab** Palace of Fine Arts Theatre, 3301 Lyon; 788-7353, www.sjazz.org. 3 and 8pm, \$24-42.

Ellen Robinson Savanna Jazz. 8pm. **Ruben Hurtado** Cuban Jazz LJ's Martini Club, Metreon, second fl, 101 Fourth St; 369-6229. 7pm, free.

Eric Shiffrin Fairmont, 950 Mason; 772-5000. 7pm. **Bay Area** Art Lande Trio jazzschool. 8pm, \$12-18. **Lavay Smith** and **Her Red Hot Skillet Lickers** Ashkenaz. 9:30pm, \$13.

Continued on page 66



DINNER TIL 11:00PM

WEDNESDAY, MARCH 23 8PM-11PM UPSTAIRS AT THE SWEDISH AMERICAN HALL ALL AGES/INDIE

BALL-POINT BIRDS (THE ACUSTIC MOTHER HIP'S DUO) **YOM BAXTER** **EOIN HARRINGTON**

WEDNESDAY, MARCH 23 8PM-11PM ALL AGES/INDIE **RAINER MARIA** **KIKIPOP** **HENRY MILLER SEXEY**

THURSDAY, MARCH 24 8:30-11PM **STINKY'S PEEPSHOW** **FLOYD AND AUDRA'S BIRTHDAY BASH** **THE FLIMTY THIEVING BASTARDS** **FEAR SPIDER STACY OF THE POGUES** **THE GROOVIE GHOULES** **THE ROCK N' ROLL ADVENTURE KIDS** **BACKROOM:** **BABY GG WITH BETH & GLENDA**

FRIDAY, MARCH 25 9PM-11PM **SATURDAY, MARCH 26 9PM-11PM** **ALL AGES/INDIE ROCK** **PRETTY GIRLS** **MAKE GRAVES** **DIOS MALOS** **KILL ME TOMORROW**

HOMEDAY, MARCH 28 FREE ALL AGES **KFOG PRIVATE CONCERT** VISIT KFOG.COM FOR MORE INFO

TUESDAY, MARCH 29 9PM-11PM **SINGER SONGWRITER** **ED HARCOURT** **MARTHA WAINWRIGHT**

WEDNESDAY, MARCH 30 8:30-11PM **FOLK/POP** **MEDELLE** -ALBUM RELEASE PARTY **CONSPIRACY OF BEARDS** **COLOSSAL YES** (UTRHLIO OF COMETS ON FIRE)

THURSDAY, MARCH 31 8:30-11PM **TARTUFFI** -ALBUM RELEASE PARTY **BOYSHOUT** **RADIO VAGO**

FRIDAY, APRIL 1 8PM-11PM UPSTAIRS AT THE SWEDISH AMERICAN HALL ALL AGES/INDIE **CHOYING DROLMA & STEVE TIBBETTS**

FRIDAY, APRIL 1 8PM-11PM **ROCK N' ROLL** **KELLEY STOLTZ** **THE HERMS** -12AM SET **SIX EYE COLUMBIA** **ALBUM RELEASE PARTY** -10PM **THE PASSIONISTAS** -9PM

SATURDAY, APRIL 2 9:30-12PM **ROCK** **THE SOUTHLAND** **TRISTIN PRETTYMAN**

SATURDAY, APRIL 2 8:30-11PM **ALL AGES** **SINGER SONGWRITER COUNTRY** **RHETT MILLER** **OF THE OLD 97'S SOLO** **INARA GEORGE**

WEDNESDAY, APRIL 3 9:30-11PM **POP** **DEBORAH (DEBBIE) GIBSON** **JEPRODISIAC** (PARADISE ROYS)

4/3 POOR BAILEY

4/4 SARAH LEE GUTHRIE & JOHNNY IRION

4/5 ED HARCOURT & MARTHA WAINWRIGHT

4/6 THE DEVILS

4/7 LYME BENEFIT W/ SEAN HAYES

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Thurs 3-24 label: old school funk, soul & disco. DJs Neel Kizmaz, clair ahl & Ziploc. \$2-4, 9pm

Fri 3-25 divergence: latin-caribbean-afro-asian sounds with DJ Wisdom. \$4, 9pm

Sat 3-26 siren: influential music for people under the influence. With DJs Ion, Station, and Salt Dheen \$4, 9pm

Sun 3-27 LowPro SF's in da Hood: featuring music by Benny Goodtimes, Majitope and B. Smiley. 6pm-12am, \$3 at the door

Mon 3-28 94117: a neighborhood living room away from home at Madrone. Different local art, music, and ideas every week. 6pm-12am, free all night

Tues 3-29 ve sound presents - spread love: with resident DJs B-Love and 9pm-2am, \$2 at the door

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Thurs 3/10 "Therapy Thursdays" w/GOYA world hop & Dub Fusion. 8-12pm No Cover

Fri 3/11 "It Came From The Deep" w/DJ Billy Jazz spinning underground house. 9-2am No Cover

Sat 3/12 "Black Crack" w/Mami Robyn & Papi Lucho spinning nuskool breaks, hip hop ragga jungle etc. 9pm-2am No cover

Sun 3/13 "Dub day afternoon" w/ DJ Ezra dub roots etc 1/2 off Oxygen 3-9pm No Cover



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Mars

I think a man ought to get drunk at least twice a year just on principle, so he won't let himself get snottily about it. -Raymond Chandler

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MARCH 24 8:30PM \$5
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CREEPY, INSPECT HER GADGET,
SECOND MIGHT

MARCH 25 8PM FINE HARTS MUSIC SHOW
THE MAN O' MALLEY
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MARCH 26 10PM \$5
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MADONNA
90S R&B POP ROCK PARTY

MARCH 27 10PM \$2
ZEMOIN, RANGER
FROZEN, FROZEN
FROZEN (MUSIC)

MARCH 28 8:30PM \$5
8 P.M. DOWN IN NEATHES
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2 FOR 1 ANYTHING!

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PROBLEMS - ROGER SIMPSON**

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W 3/23 Blue Bear School of Music
T 3/24 Come Party with The Police!!!
T 3/24 Stung
tribe to the Police
Chronic Town REM
Come Early to Enjoy Our Happy Hour 7-9pm
2 for 1 Anything!!!
F 3/26 ladyKier
of DEE-ute
exclusive West Coast
Appearance - DJ Set
Zonk
Simon Slinger
S 3/28 The Randies (L.A.)
Sweetheart Attack
Space Vacuum
From Outer Space
Form & Fate
TH 3/29 TAINTED LOVE
F 4/1 TAINTED LOVE-Special Friday Show!!
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9PM

DJ DON STEELE FRI 3/25
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WEDNESDAY, MARCH 23
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PAINFULLY ALONE**
THE ROBOT ATE ME
(SAN DIEGO)
THE IAN FAYS

THURSDAY, MARCH 24
GLAMA RAMA PRESENTS **UNISEXY**
THIS MONTH: BUREAUQUE OVERLEADERS, THE COCK'S
RESIDENT DJ CHUCKIE JOINED BY JEFF LEONARD AND
HISS EDIE MODULAR AT THE DOOR.
10PM, \$5 COVER

FRIDAY, MARCH 25 \$5 AFTER 10PM
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BLESSED
A FUNK, HIP HOP, DANCEHALL, LATIN THANG

SATURDAY, MARCH 26 \$5 AFTER 10PM
MISTURADA
SALSA, REGGAE, CUMBIA, SAMBA,
LATIN HOUSE, RUMBA, BOSSA BEATS,
LATIN HIP HOP, BATUCADA, MERENGUE, SOCA
WITH DJ VANNA AND SPECIAL GUEST
VINNIE ESPARZA (HELLA TIGHT)

SUNDAY, MARCH 27
WESAFARI
**THE LONELYHEARTS
RADIUS**

MONDAY, MARCH 28
CHARLIE HORSE
AMY COOPER
NEW TELEPATHIC FRIENDS

TUESDAY, MARCH 29
INES IN ANALOG SOUND
THE WINE CHUGGERS
AIM LOW KID

WEDNESDAY, MARCH 30 \$7
7:30PM
KML KABARET
HOSTED BY PRADO ROMANE
AND FEATURING MEMBERS OF KILLING MY LONSTON
DOOR PROCEEDS DONATED TO THE
SF COALITION ON HOMELESSNESS. (53)

10PM
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BLOSSOMS OF LOVE, RHYTHM AND FABULOUS TALENTS

THURSDAY, MARCH 31
HOT CLUB SANDWICH
(PUGET SOUND)
COTTON CANDY

SUNDAY, APRIL 3
SECRET PUPPETS
ESTEREO
THE WANTEDS

MONDAY, APRIL 4
GIANT VALUE
OCs
(JOHN DRYER OF COACHWHIPS)
MIX TAPE

TUESDAY, APRIL 5
ROYAL DEUCES
ERIC LANDMARK
TOSHIO HIRANO

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music hangings

Over-Oyed

By Ken Taylor

Let's see. How do I put this so that I don't receive a sharply worded legal draft among my promo packs next week? Aw fuck it. Eriend Oye is following me. It started off at Noise Pop a few weeks back with just a quick glance outside Cafe du Nord at the Jens Lekman show. Now the Kings of Convenience singer seems to be at every club and event I attend. (I guess, in all fairness, that I'm about due for an ass kicking of club-stalking karma after I followed Polly Jean Harvey down 16th Street a few months back in hopes that she'd throw down an intimate set at Delirium or Dalva. All in the service of you, dear reader.) Aside from the Noise Pop run-ins, and, naturally, his appearance at his own band's Great American Music Hall performance, Oye was also frolicking about the thick crowd at Mighty for Michael Mayer's show March 4.

I'm always curious as to how European indie celebrities view our little corner of the world. At least on this particular night, we put a real fancy foot forward with the joint completely packed and reveling in post-workweek steam-spoutage. Somebody walks in on me in the bathroom? No biggie. It's Friday. I just try to hold the door shut with my free hand. Same thing happens to my companion Roxanne, a new Cleveland-to-Detroit-to-San Francisco transplant, but it's easily laughed off. Funny even, 'cuz we're just a couple of friends, chillin', catching up. We chat. We dance, kinda. We ruminate over the larger-than-life, Terry Richardson-style pic of an old man (maybe Dr. Seuss?) staring at a mushroom. Safety Scissors' opening set's not bad. Philip Sherburne's is great, flecked with some familiar microscopic techno and completely unfamiliar, achingly dark vocal bits. (Sherburne and I later agree to disagree on the merits of Mu's "Paris Hilton" track but decide that, in either case, chicken *bawk-bawk* imitations have now cemented their own little place in synth pop, the threat of an electroclash rehash notwithstanding.)

But everything old is new again, again it seems. "Kiss" and "I Wanna Be Your Lover" reigned supreme on the tiles of Cafe du Nord's dance floor the following week (March 10) at Bomb Hip Hop's Michael Jackson vs. Prince Round Six party, a sporadically occurring night when DJs David Paul and Jeff Harris pit the legacies of the Purple One and the newly deceased King of Pop against one another in an onslaught of mashed-up mayhem. With Jacko's current hot-water scandals, it's not too surprising that the cardboard cutout faces of the Artist Once Again Known as Prince were swept up first, but Paul's pretty diplomatic when it comes to Jacko-hatin': "Hate the man, not the music," he warned. Currently the score stands at Prince with three wins, M.J. with two, and one draw between them.

More on the old-school tip: 26 Mix's sometimes-quiet affair Extra Classic was anything but at its second-anniversary party March 12. With a 40 person-deep line pushing out the door by 11, it was hard to even get near the comfy Mission District hot spot. Once inside, though, nu-skoool thugs butted up against plenty of eye-popping jugs while Sake1, Troubleman, and I-Cue provided the golden Sugar Hill and Def Jam soundtrack. Happy birthday, indeed.

S.F. mainstay Pepper also observed a milestone that weekend (March 11), hitting its 12th — yes, one-two — year as the city's most consistently hot house (and the style's requisite variants) night. The happening, which started way back in '93 at the Lower Haight's Don's Different Ducks club (now the An Bodhrán pub), has moved around quite a bit — to the Top, to 111 Minna Gallery — since the salad days of DJs Buck, TophOne, Jan Cooley, Chris Lum, Josh, and Neon Leon, and it has hosted the likes of Doc Martin and Eddie Richards throughout its tenure. Understandably, though, the anniversary party required the much larger digs of Mighty to house the househeads and welcome the return of DJ Buck to the area from Los Angeles, his current home.

In the interest of getting fancy on my home decks, I've hit up Berlin-based DJ Ewan Pearson's blog (www.ewanpearson.com) for some hot wax tips, and I've also tapped TophOne, Pepper's de facto local speaker, for a few tasty treats:

TophOne's top five du jour:

Lizz Fields, "When I See Love (Cold Fusion Remix)" (ABB)
Coco Elektrik, "Your Love Is Gum" (Tummy Touch)
Barfly, *Street Talk EP* (Rong Music)
SA-RA, "Space Theme" (Ubiquity)
Ol' Dirty Bastard, "Pop Shots" (JC) ♦

Extra Classic presents New Jack City with Troubleman, Koo-C, and Mark Spitz Sat/26, 10 p.m., 26 Mix, 3024 Mission, S.F. \$5, (415) 826-7378.

TophOne spins with Andrew Jervis, Apollo, Garth, Romanowski, and others at 415, April 1, 10 p.m., 111 Minna Gallery, 111 Minna, S.F. \$10, (415) 974-1719.

Further presents Audion (Matthew Dear) with Magda and Broker/Dealer April 2, 9 p.m., Rickshaw Stop, 155 Fell, S.F. \$10-\$12, (415) 861-2011.

E-mail Ken Taylor at syntheticist@yahoo.com.

Saturday 26

From page 65

Loosewig Quartet Jupiter, 8pm.
Keiko Matsui Yoshi's, 8 and 10pm, \$28.
Mitch Marcus Quintet Cafe Van Kleef, 9pm, \$5.
Paul and Sheila Smith Quartet Downtown, 9pm.
Paul Taylor Kimball's East, 8 and 10pm, \$28.

Folk/world/country

'Hootenanny Night' Cafe International, 508 Haight, 775-0221, 7pm, free.
Andrew MacNamara, Brendan Hearty Plough and Stars, 9pm.
Open mic Red Vic Peace Center, 1665 Haight, 864-1978, 8:30pm, free.

Continued on page 69.

Since *The First Call* 1973

WED 3/23 Rock \$5
RIVER, THE FREIGHTLINERS

THURS 3/24 Funk Jazz Hip Hop \$8
ALPHABET SOUP
feat members of RAT DOG REVIEW

FRI 3/25 Rock \$15*
Fatty Eddy & S.D. presents
ZAMBI/ZYG SUMMIT
feat Drummer Jeff Sipe aka Apt Q238
(ARU, Leftover Salmon & Susan Tedeschi)
MIKE STRICKLAND,
CHRIS MIANO & FATTY EDDY,
JERRY BROWN SOLO

SAT 3/26 Scratch Guitar/Funk \$7
THE GENIE, THE GET DOWN
ReMo CONSCIOUS

TUE 3/27 Conscious Hip Hop \$5
TUESDAY HIP HOP with
MALIK, SOZ, DJ ILLIN ILLS (Felonious)
TUESDAY JAZZ w/
THE LATIN Z JAZZ PROJECT

WED 3/30 Singer Songwriter \$5
SONGWRITER'S CIRCLE
hosted Karney with Special Guests

THUR 3/31 Rock \$5
WIND OVER STICKS
CHASING TODAY

FRI 4/1 Funk Soul Hip Hop \$8*
POWER STRUGGLE
(members of Oddjobs)

Z MAN (Hieroglyphics, Big Gup)
TOKI WRIGHT (C.O.R.E. and Aphril, Mpls, MN)

SAT 4/2 Pop Covers \$10*
MANDONNA
All Male Madonna Tribute

DURAN DURAN DURAN
Duran Duran Tribute

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MAGDA
BROKER / DEALER
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FRI APR 29
AT MEZZANINE / 444 Jessie St.
AN EVENING WITH
DJ KRUSH
9pm-3am / \$18 adv / \$20 door

SAT APR 30
AT MEZZANINE / 444 Jessie St.
MISS KITTIN
10pm-4am / \$18 adv / \$20 door

FRI MAY 20
AT MEZZANINE / 444 Jessie St.
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WED 3/23
DEMOLITION DOLL RODS, 9PM | \$8
MAN MAN (ACE FJ),
TURPENTINE BROS., HUSBANDS

THU 3/24
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THE COALITION OF AGING ROCKERS
DEBUT w/ THE WENDY KROYS, SMIRK,
GIANT HAYSTACKS, 7PM | \$5 w/ OVER 30

FRI 3/25
BADGERLORE (LATE SHOW), 10PM | \$7
DOUBLE LEOPARDS (HYC), MOUTHUS (HYC)

SAT 3/26
GET HUSTLE 10PM | \$8
PARTS & LABOR (HARNACK),
DEATH SENTENCE: PANDA!

SUN 3/27
20 MINUTE LOOP, 10PM | \$7
THE VISIBLE MEN, EX-MOTIVATIONS

MON 3/28
THE FORTY-FIVES (MILANZA), 10PM | \$7
COUP DE GRACE

TUE 3/29
PUNK ROCK SIDESHOW 9PM | FREE
W/DJ TRAGIC & DUCHESS OF HAZARD

WED 3/30
THE HIGH STRUNG (FREEDER), 10PM | \$8
CAPTOL YEARS

THU 3/31
MELLOW DRUNK, 10PM | \$7
THE MORNING AFTER GIRLS (AUSTRALIA)

FRI 4/1
AZALIA SNAIL, 10PM | \$7
ADELAIDE (PORTLAND)

SAT 4/2
MASTER MUSICIANS OF BUKKAKE
PUSSER'S MIM, SEQUEL 4000
FILM BY ADRIANUS B. 9PM | \$8

music listings

Saturday 26

From page 66

'Reggaeton Latin Fest' Concourse Exhibition Center, 635 Eighth St; 1-866-415-CLUB. 7pm-2am. With Pitbull, Don Omar, Noreaga, Oro Solida, Rupee, and others.

'Tao of Drumming' Cultural Integration Fellowship, 2650 Fulton; 626-2442. 8pm, \$10. With Arshad Syed, Aushim Chaudhuri, and Brian Melvin.

Bay Area

Audrey Auld Mezera Down Home Music, 10341 San Pablo, El Cerrito; (510) 525-2129. 2pm.

Georges Lammam Ensemble La Peña Cultural Center, 8pm, \$20.

Klez-X Freight and Salvage Coffee House, 8pm, \$19.50.

David Serotkin Nomad Cafe, 6500 Shattuck, Oakland; (510) 595-5344. 7-30pm, free.

Tom Rigney and Flambeau, Zydeco Flames Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.

Dance clubs

Avery Island Jack's Club, 2545 24th St; 641-5371. 10pm, free. With DJ Jamie Jams.

Baobab 10pm, \$3. African and French hip-hop with DJ Sogui and Edibe.

Beauty Bar 9pm-2am. Dance party with DJ Gabe, M.D.

Better Days Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$10. With Franky Boissy.

Big Payback DNA Lounge, 10pm-4am, \$5. With Sake 1, Namane, DJ Fuze, Joe Quixx, Zeph, Pam the Funkstress, Teeko, Raw B, and Ren the Vinyl Archaeologist.

Browntempo Tunnel Top, 9pm, free. Afro, Latin, funk, and electropop with Rueben, Alvaro, Jah Yzer, Coop D'Ville, and Romanowski.

Cafe Arguello 1499 Valencia; 643-3160. 8-10pm, free. Flamenco dancing.

Cafe Cocomo 8pm-2am, \$15. Salsa music.

City Nights 715 Harrison; 546-7938. 9:30pm-2:30am. With DJ Sherif.

Club Bounce 2246 Jerald; (925) 864-1385. 9pm-4am. Hottest hip-hop, sexy R&B, old-school, and dancehall.

Dhamaal Club Six 10pm-3:30am, \$10. South Asian drum 'n' breaks, folk, classical, plus MCs and live tabla with Janaka Seleka, Maneesh the Twister, MC Colonel, Frankie, Ferhan, Shabi, Sukhawat Ali Khan, Taal Vaadya, Sufiana Kalam, and others.

Discotheque Le Colonial, 721 Sutter; 931-3600. 10pm-2am, free. House and hip-hop with DJ Masao.

Downtown Saturday Night House of Shields, 9pm-2am. With DJ E-Roll and guests.

Endup "Other Whirled," 6am-noon. With DJs Tracy, Adrian, Vince, and weekly guests. "Reggae Gold," 10pm-4am. Roots, reggae, and dancehall with DJs Rolo 1-3, Toks, Polo, and guests.

Escape Club NV, 9pm, \$10. Hip-hop and dance music.

The Factory Factory 525, 525 Harrison; www.designvibe.com/sf/clubs/factory8.html. 9:30pm-3:30am, \$5-15. Hip-hop, house, and more.

Fiddler's Green 1333 Columbus; 441-9758. 9-10pm. With DJ Keith O'Reilly.

Flava of the Month Milk, 10pm-2am, \$10. Presented by Lovejoy Entertainment.

Flavor DNA Lounge, 9pm, \$10-20. With DJs Fluid, 10pm. House with Frenchy le Freak.

Fly 330 Ritch, 10pm. R&B with DJ Mind Motion.

Frisco Disco Arrow, 10pm-2am.

Funky Flashback Saturdays Bench and Bar, 2111 Franklin; lavenderchicas@yahoo.com. 4-8pm, free. A club for queer women featuring old-school jams.

Guilty Pleasures Rickshaw Stop, 9pm, \$6. With DJs Jenny Young, Pink Stain, and Marco Vega and a performance by Le Femme Visable.

Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.

Hi-Fi Lounge 2125 Lombard; 345-8663. 9pm-2am, \$5. Hip-hop with DJ PacoLoco.

House of Voodoo Rawhide, 280 Seventh St; www.houseofvoodoo.com. 10pm, \$5-7. Deathrock, gothic, punk, glam, and '80s with DJs Voodoo, Jezebelia, and BatKat.

Hush Hush Lounge "Just One Happy Hour," 7-10pm, \$1. Original breaks, soul, and jazz.

"Jukebox Heroes," 10pm-2am, free. Hip-hop, rock, pop; and soul with DJs Marco Vega, 4aM, and Julia.

Laszlo 9pm-2am. With DJ Kenneth Cole.

Levendee Lounge 1710 Mission; 864-5585. 7-10pm. With Eric Lacy. 10pm. With various local and international DJs.

Lick Harry Denton's Rouge, 1500 Broadway; 346-7683. 9:30pm-2am, \$20. House music.

Live Swing concert and party Metronome Dance Center. 7:30pm, \$16. Live swing concert, beginning lessons, and a party.

Mexican Bus Band at Chevy's Restaurant, 201 Third St; 543-8060. 9:15pm-2am, \$38 (includes cover charges), reservations required. Come aboard this bus for a dance club tour that takes you to three clubs featuring live Latin and Caribbean music.

Mezzanine 10pm. With live DJs.

Mile High Club EZ5, 682 Commercial; 362-9321. 10pm-2am, free. Jet-set lounge sounds with Fletcher and Joel.

Misturada Make-Out Room, 10pm, \$5. Salsa, reggaeton, cumbia, samba, Latin house, and more with DJ Vanka and guests.

m00v Luna Lounge, 1192 Folsom; www.lunaloounge.com. 9pm-4am, \$10. House, '70s, and '80s music.

New Jack City 26 Mix. 9:30pm-2am, \$5. '80s and '90s hip-hop, R&B, and new jack swing.

Nickie's BBQ 9pm. Rotating weekly DJs.

Platinum Glas Kat 9:30pm-3:30am. A club that brings Los Angeles, Las Vegas, and Miami to the Bay Area.

Reggae Gold Endup, 10pm-3am. Reggae and dancehall with Daddv Rolo, Polo, Toks, and guests.

Rhythm Method Shadow Lounge, 299 Ninth St; 252-3334. 10pm-4am. Drum 'n' bass.

El Rincon 7700 16th St; 437-9240. 10pm-2am. Salsa, timba, reggaeton, merengue, and more with DJ Walidage.

Rocket Cat Club 9pm-3am. Rock, indie, punk, and more.

Royale 10pm-2am, free. With Zatch.

Run Blind Tiger, 9pm. With Bay Area Natives and Visa Vis.

Russian Bear 939 Clement; 752-8197. 8:30pm, \$10. European and Russian music, dance, and disco.

Sake Saturdays Oxygen Bar, Sushi and Sake Lounge. 8pm-2am, free. Midtempo with Mak Jazzy.

Santa Milonga Amnesia, 9:30pm-2am, \$4. Latin, hip-hop, funk, reggae, and more with DJ Dulce de Leche.

1751 socialclub 9pm-2am, \$10. Pop hits, hip-hop, and R&B.

Siren Madrone Lounge, 9pm, \$4. With DJs Ion, Station, and Salt Dheen.

Skills 1015 Folsom, 9pm, \$20. Trance with Kyau versus Albert.

Solid Saturdays Lingba Lounge, 9pm-2am, free. Deep house and jungle with J Paul and friends.

Soul Jiliants, 101 Fourth St; 369-6100. 9pm-2am. Hip-hop, R&B, urban grooves, and reggae with DJs Martin Adili and Rob Reyes.

Soul-phisticated RoHan Lounge, 9pm-1am, free. DJ Choe spins hip-hop, funk, reggae, and rare groove.

Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Sugar The Stud, 9pm. House with Ellen Ferrato and Leonard.

Suite oneOne 9pm-4am, \$20. With live DJs.

Swingin' at the Met Metronome Dance Center. 8pm, \$16. Swing dance party.

Unidy.com Fuse, 9pm. Soulful house.

Velvet Lounge, 9pm, \$10. '70s, '80s, modern rock, and funk with DJ Bumper.

White Horse Bar, 8pm. With DJ PJ.

Bay Area

Full Circle The Graduate, 6202 Claremont, Oakland; (510) 655-8847. 9pm-2am, free. Broken beats, dub, soul, cosmic grooves, and more.

Radio 435 13th St, Oakland; (510) 451-2889. 10pm-2am. '70s and '80s glam, rock, and pop.

The Reagan Years Ruby Room. 10pm-2am. '80s music.

White Horse Bar 8pm. With DJ PJ.

sunday 27

Rock/blues/hip-hop

Bellrays, Von Iva, Harold Ray Live in Concert Slim's, 8pm, \$13.

Bud E. Luv Red Devil Lounge, 8pm, \$10.

'Entartete Kunst Collective Anarchist Music Mini Fest' Balazs Gallery, 2811 Mission; 550-1108. 8pm, \$5. With Emcee Lynx, Filastine, Dub ID, the Entartete Kunst Collective, Folk This!, and others.

Famous, Goh Nakamura, Kiracain, Brian and Fred Chieftain, 198 Fifth St; 615-0916. 8pm.

Forty-Fives, Coup de Grace Hemlock Tavern. 9pm, \$6.

Continued on page 71

DNA LOUNGE

WED MEAT
MAR 23
BaconMonkey, Djall, Mitch, Netik. Visuals by Mattbot. Free meat!
9:30pm-2am. FREE 04 10pm; \$5 after. industrial, edm.

SAT True Skool presents
MAR 26
THE BIG PAYBACK
Pam the Funkstress, Fuz, D Sharp, Zeph, Sake One, Joe Quixx, J Boogie, Teeko, Ren the Vinyl Archaeologist
9pm-4am. ONLY \$5! hip-hop.

THU Chocolate Syrup
MAR 31
Wrestling
Michael Anthony, Von, No Condom Whatever, Dawn of Sound
9pm-afterhours. \$10 house.

TUE CTV presents
APR 05
WU BAI & CHINA BLUE
6:30pm-midnight.
\$50 advance; \$60 door. rock.

WED Conscious Vibes presents
APR 06
DOUG E. FRESH
8pm-2am. \$20 adv; \$25 door. hip-hop.

THU Affliction
APR 07
gothic, industrial, synthpop, new wave, hard noise.
9:30pm-2am. FREE <10pm; \$5 <11pm; \$7 after.

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music
cocktails
dining

wednesday 3.23
7p Jazz Mafia Unit no cover
9:30p Sonny Smith w/ Sean Smith Jazz \$7
thursday 3.24
7p Mobile Holmes no cover
9:30p Broun Fellinis Jazz Funk \$7
friday 3.25
8p Jumpcut Free
10p Brazuka Brown Brazilian \$7
saturday 3.26
10p Felonious Jazz Funk \$10
sunday 3.27
9p Kosmic Renaissance Electro/Jazz/Hip Hop \$5
monday 3.28
10p Eaton Barics Quintet Jazz \$5
tuesday 3.29
7:30p Evan Francis Duo no cover
9:30p Jazz Mafia All Stars

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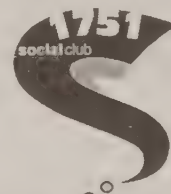
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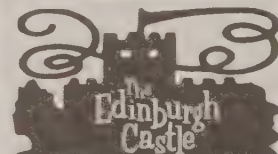
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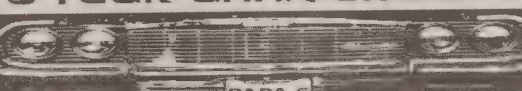
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March 29
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5 Trio

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Breze



Robert Stewart

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music listings

Sunday 27

From page 69

Jalopies, Armchair Geographers, Lord Loves a Working Man Amnesia. 9pm.
Noodles, Titan Go Kings, Tsushimamire, Emeralds, Pillows StudioZtv. 8pm, \$10.
Pine Box Boys Ireland's 32. 9pm.
Psychopathic All Stars, Anybody Killa, Esham, Jumpsteady, Blaze Pound-SF. 8pm.
Sam Grob-Heintz Trio Johnny Foley's. 9pm.
Soulive, Motion Potom, Independent. 8pm, \$20.
These Arms Are Snakes, Big Business, Oses, More Dogs Bottom of the Hill. 7pm, \$10. See 8 Days a Week, page 54.
Sunday's Taken Hotel Utah Saloon. 9pm, \$5.
Tiki Tiki Bamboos, Lava Rats, Aquamarines Hotel Utah Saloon. 2pm, \$7.
Wesafari, Lonelyhearts, Radius Make-Out Room. 8:30pm, \$6.

Bay Area

Easter Eggs Ricky's, 15028 Hesperian Blvd; (510) 352-0200. 7pm.

Jazz/new music

Don Asher and Waldo Carter Moose's. 11:30am-2pm.
Bill 'Doc' Webster Band Les Joulins. 8pm.
The Coltrane Project Ascension 30th Anniversary! Palace of Fine Arts Theatre, 3301 Lyon, 788-7353, www.sfbjazz.org. 7pm, \$20-36. With Orkestra, featuring Rova Sax Quartet, Nels Cline, Fred Frith, Otomo Yoshihide, and others.
Sharmar Duran Washington Square Bar and Grill. 7pm.
Mike Greensill and Ruth Davies Moose's. 7pm.
Victoria Hughes Top of the Mark. 10am-2pm.
Jay Johnson and Liza Silva Club Deluxe. 9pm, free.
Palindrome Canvas Gallery. 8pm, \$3.

Bay Area

'Happy Hour Hangs' Jazzschool, 2087 Addison, Berk; (510) 845-5373. 7:30pm, free. With the David Michel-Ruddy Quartet.
Jim Grantham Jazz Quartet Coffee Mill, 3363 Grand, Oak; (510) 465-4224. 3-6pm.
Kelko Matsui Yoshi's. 8 and 10pm, \$5-28.
'Reggae and Jazz Fusion' Liven Life Gallery, 6635 Hollis, Emeryville; (510) 507-2955. 7pm, \$10.
Sarah Manning Quartet Jazzschool. 4:30pm, \$12-18.
Paul Taylor Kimball's East. 8 and 10pm, \$28.
'Vince Wallace Curbop' Coffee Shop SR-71, 377 17th St, Oak; (510) 502-1485. 1-4pm, free.

Folk/world/country

Maria Filish and Friends Plough and Stars. 9pm.
King City, Toshio Hirano Rite Spot. 8pm, free.
Saddlecats Blarney Stone, 5625 Geary; 386-9914. 7pm, free.
Salty Walt and the Rattlin' Rattlines Edinburgh Castle Pub. 7pm, free.

Bay Area

Gary Lapow Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; (415) 276-1511. 11am, \$7-24.
Odd Shaped Case Sunday Nomad Cafe, 6500 Shattuck, Oak; (510) 595-5344. 10am, free.
'Starry Irish Music Session' Starry Plough. 8pm.
With Shay Black.
Paul Thom Freight and Salvage Coffee House. 8pm, \$18.50.

Dance clubs

Barefoot Boogie Rhythm and Motion Studio, 1133 Mission; 820-1452. 8:15-11:15pm, \$7.
Eclectic dance music.
Bionic Pink, 2925 16th St; www.pinksf.com. 10pm-2am, \$5. With DJs Solar, Mark E. Quark, and Iz.
Booty Base Beauty Bar. 9pm-2am. Old-school electro and future sounds of Germany, Detroit, and Miami with Margarita.
Boys of LB Laszlo. 9pm-2am. With Uphonc and Paul the FanMan.
Chill Lounge Oxygen Bar, Sushi and Sake Lounge. 5-9pm, free. Chill tribal house with Greg G.
Club Havana Jelly's. 4pm, \$8. With DJ Luis Medina and Mazacote.
Club Pirate Cat Radio 12 Galaxies. 8pm, \$5-7.
Pirate Cat DJs and a set by a band.
Detroit Skylark. 9pm-2am, free. Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghetto-tech with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.

Dub Mission Elbo Room. 9pm, \$5. Reggae with DJ Sep and Vinnie Esparza.

Endup "T-Dance," 6am-8pm. With DJs Vince, Adrian, Charlotte the Baroness, David Harness, and weekly guests. "Devotion," 8pm-4am, \$10. House music with DJ Ruben Mancias and guests.

Fuse 9pm. Live hip-hop with 6th Sense.

Fusion 715 Harrison; www.friction.events.com. 6pm-midnight. Leather and muscle bear-gay bar with Matt Consola.

Gay and Lesbian Sundays Gallery Lounge, 510 Brannan; 227-0449. 2pm.

Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.

High Altitude Soul Daiva. 8pm-2am, free. With DJ ActualSize, Diru, PhilipMarc, and DJ Jaco.

LowPro SF's in da Hood Madrone Lounge. 8pm-midnight, \$3. With DJs Benny Goodtimes, Majitope, and B. Smiley.

Love So' Sessions Element Lounge, 1028 Geary; 440-1125. 9pm, \$5-10. With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee.

Mundo Lingua Lounge. 7pm-2am, free. Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.

Planet Big The Stud. 5-10pm. A club for big men and their admirers.

Q Swing Dance Synergy, 1387 Valencia; 305-8242. 7pm, \$10. Swing lessons and dance party.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

SalsaCrazy Sunday Metronome Dance Center. 6:30-11pm, \$15. Salsa dance social and dance lessons.

Salsa Sundays El Rio. 3-8pm, \$8. Salsa dance classes and live music.

Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.

Smile Hush Hush Lounge. 9pm-2am, \$5. Live bands and DJ Neil.

Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs and special guests.

Storytelling Night Odeon Bar. 7pm-2am. Hosted by Jerico Reese.

Sunday School Cat Club. 9pm-3am, \$3. Independent and underground hip-hop.

Tea Dance Eight. 3pm-midnight. A daytime dance party.

Tropical Sundays Metronome Dance Center. 6:30pm, \$4-8. Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.

Bay Area

Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING. 8:30pm, free. With DJ Soul-butter.
King of Kings Shattuck Downlow. 8pm-2am, \$5. Reggae dance night with DJ Smoky and guests.
Platinum Rock Ruby Room. 10pm-2am.
Repenhouse Radio, 435 13th St, Oak; (510) 451-2889. 10pm-2am.
Sunday School Ivy Room. 7pm, \$3.
White Horse Bar 8pm. DJ night.

monday 28

Rock/blues/hip-hop

Charlie Horse, Amy Cooper, New Telepathic Friend Make-Out Room. 8:30pm, \$6.
Death from Above 1979, Controller, Controller Independent. 8pm, \$12. See 8 Days a Week, page 54.
Julia Lau Biscuits and Blues. 8:30pm, \$7.50.
Lynham Luley Swindells Downe Red Devil Lounge. 8pm, free.

Jazz/new music

Bishop Norman Williams Quintet Les Joulins Jazz Bistro. 8pm.
Eaton-Barics Quintet Bruno's. 9:30pm, \$6.
Eric Berman Butterfly, Pier 33, Embarcadero at Bay; 864-8999. 7pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 8:30 and 10:30pm, \$10.
Mike Greensill and Ruth Davies Moose's. 7:30pm.
Eric Shifrin Washington Square Bar and Grill. 7pm.

Bay Area

Hot Club of San Francisco Yoshi's. 8 and 10pm, \$10.

Folk/world/country

Bluegrass Monday Amnesia. 8:30pm, free.

Continued on page 74

cocktails and djs until 2am



Laszlo

Happy Hour 6-9 pm

\$3 draft / \$4 Cosmo

soul/rasta W.29

Dj Ekko & guests

hip hop Th.24

Dj Rose spins chill hip hop & ras

breakbeats F.25

Felix the Dog

hip hop/reggae Sa.26

Dj Kenni Cole Happy B-day!

soul/old skool Su.27

Dj A-ron

old skool M.28

Dj Bryan

hip hop/soul T.29

Dj Mike

guest Djs W.30

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FUNK / BREAKS

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R&B / SOUL

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entertainment

up coming:

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"Somewhere in between the Cramps, the Donnas, Jon Spencer, and Royal Trux, this wonderfully bold Detroit trio dishes out a somewhat sparse but totally convincing brand of sexy soulful rock n' roll, often while naked. Although pretty trashy in sight and sound, the Demolition Doll Rods ultimately won me over with rough-hewn sing-along choruses about their take on love, sex, rock stardom, and just about everything else. And when Margaret calls out "I just wanna get married for the weekend!" on my favorite track, I can't help but give my blessings." TLA LP (MATADOR). The Husbands and Turpentine Borthers also Play. 2330 Telegraph Ave. Oakland. 510.444.6174. www.storkcluboakland.com

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GUILT BY ASSOCIATION
FROM MTV'S OZZFEST
HEMLOCK, ABSENT SOCIETY

FRI 3/25
EARLY SHOW 7 DOORS @ 9
THE DICKIES - ZOO STATION
A TRIBUTE TO U2
SPACEMENT

SAT 3/26
THE UNAUTHORIZED ROLLING STONES
ZEPPARELLA:
ALL GIRL TRIBUTE TO LEO ZEPPELIN
RENEGADE:
TRIBUTE TO SYX
SABBATH BLOODY SABBATH:
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4/13 OSLO, 4/18 L.A. GUNS

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Live performance from
Jesus Diaz
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Thur, March 24
DJ DURBEN
(peach music) www.djurban.com
THURSDAY'S
HOUSE DRINK SPECIALS

Fri, March 25
MARTINI LOUNGE
A Trunk Show (5 pm-10 pm) FREE Admission
7 pm-10 pm DJ Fuze Neo-Soul and R&B \$10

Femme Fatale
early arrival strongly suggested

Tim Thomas
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21+ ID dress code | www.atrium.com

STORK CLUB
7PM HAPPY HOUR, DAILY DRINK SPECIALS

WED 3/23
HAYMAKER
BLATANT INNUENDO
BLUE SKY THEORY

THUR 3/24
DEMOLITION DOLL RODS
THE HUSBANDS
TURPENTINE BROTHERS

FRI 3/25
SUFFOKATE
SHEILD YOUR EYES
MYOTONIA
BURNING SAINTS

SAT 3/26
SINGULARITY
WOBBLES
INFECTIONS
TRY FAILING

SUN 3/27
TBA

TUES 3/29
SWEETBRIAR
BROWNBUMS
SAN ANTONIO KID

WED 3/30
MEMOIR
THE SCATTER
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COMING SOON
3/30 APPRECIATION
NATUREA
4/7 IMPALED
LORD GORE
4/8 DEAD HENSONS

Happy Hour:
Sun-4th, until 9pm
\$3.50 WELL DRINKS \$2.50 PBR & RUD

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4-7PM: HAPPY HOUR, DAILY DRINK SPECIALS

THU 3/24
with DJ SOLARZ
STUDENT NIGHT
\$5/adv, \$7/door

Spank

Audrye Sessions
indie rock
electronica indie
pop

Serene Lakes - Minmae (Portland)
Midnight Serenade

SAT 3/26 \$6/adv, \$8/door

Shortie (Earache Records)
rock emo
punk hard alt

Super Model Suicide
Downshift - Drowning Adam

MON 3/28
The Songwriters Symposium
\$3 general \$2 musicians & students

WED 3/30 80s new wave synthpop indie
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PLAIN HIGH DRIFTERS

SAT 3/26
POND, RICHARD BITCH
THE SORT OUTS

THE 3/29
STEVE FREUND TRIO
+ SPECIAL GUESTS

WED 3/30
ERIC MCPADDEN
& WALLY INGRAM

THUR 3/31
ROYALTY, THE HANDIES,
STILETTA

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4/8- THE MOVERS (AKA BLUES CASTLE)
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Vinyl
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THUR: THURSDAYS - FUNK/SOUL/HIP HOP

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THU 3/24
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HOT CLUB OF SAN FRANCISCO
WITH SPECIAL GUESTS
Jazz Vocalist Celebrates New CD!
OPIE BELLAS

WED 3/30
World Jazz Fusion!
MURASAKI ENSEMBLE

THU 3/31
KENNY GARRETT

WED 3/28
DMITRI MATHENY'S
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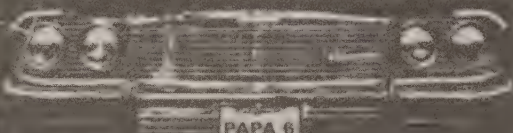
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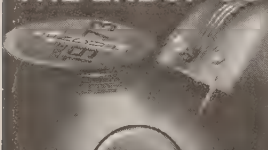
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KFC MC CORMACKS SLIM, MARCH 27
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DOORS 8 / SHOW 9 • \$22 ADV. / \$22 DOOR

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PEDRO THE LION
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THE DEARS • AMERICAN MINOR

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"Even Wednesday Night" - Mevin & Shakini! It with
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"Special Guests" will include:
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THURSDAY, 3/24 \$10
"CARLOS WASHINGTON"
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From the Original Funkadelic and Black Panther 32nd Annual...
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Cajun Funk & Soul-Soul Zydeco Boom
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"An old-school, Dirty Southern/Dixiana Collective featuring USCAW members on trumpet, MFL BLAKES still effortlessly combining powerful enough sounds of ecstasy no female leads or complex riffs! Almost live sound with A 70s era SOUL, R&B, Funk and soulful groove."
"Ladyf" is a local band that plays a variety of styles.
"Steppin'" is a local band that plays a variety of styles.

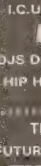
SUNDAY, 3/27 FREE SOUTHBUE
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"Bohemian Knuckle-Boogie" is a local band that plays a variety of styles.

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FRIDAY MARCH 25TH
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THE MOVEMENT
WITH DJ SAKE-ONE
AND SPECIAL GUEST
DJ NEIL ARMSTRONG
HIP HOP - SOUL - R-N-B

SATURDAY MARCH 26TH
FLAVA OF THE MONTH
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AND SPECIAL GUEST
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HIP HOP - DANCEHALL - WORLD BEAT

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musiclistings

Monday 28

From page 71

I Don't Like Mondays *Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8:30pm, free*
Open mic and acoustic music showcase with Alabaster Adams.

Bay Area

Edith Cohen Berkeley Richmond Jewish Community Center, 1414 Walnut, Berk; (415) 276-1511, 7:30pm, \$13-17.
David Grisman, Laurie Lewish, Tom Rozum, Geoff Muldaur, Fountain of Youth, Kaila Flexer and friends, Mike Wolfenberg, Julian Smedley *Freight and Salvage Coffee House*. 8pm, \$25.50.
Sea Shanty Jam *Coffee for Thought*, 1544 Webster, Alameda; (510) 769-4930. 8pm, free.
Songwriters Symposium *Blakes*, 9pm, \$1-3.
Traditional Irish music session *Starry Plough*. 9pm, free.

Dance clubs

Club Dread Studio2.tv. 10pm-3am. \$5, women free before 11:30pm. Reggae and dancehall.

Club Fresh The Cafe, 2367 Market; 861-3846. 10pm-2am. Gay and lesbian hip-hop club.

Club Neon Hush Hush Lounge. 10pm-2am. \$2 "Superfuntime" dance party with rotating DJs, live acts, and more.

Death Dild Glas Kat. 9:30pm. \$5.

Dirty Rip Anú Bar. 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am. Free, rock, retro, and electronica with Xray, Dammit, and guest DJs. *Free 9pm.* Downtempo.

Grateful Dead James Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Gypsy's Cruise Beauty Bar. 10pm-2am. Free with Pandora and DJ Arusha.

Harry Denton's Starlight Room Midnight, 55 With D Sammi.

Industry Night Fluid. 9:30pm-2am. Free. With guest DJs.

Lingba Lounge 8pm-midnight. Free. Downtempo lounge beats with Bee Dub, Erem, and Devlin.

Manik Mundane Skylark. 8pm-2am. With DJ Kelli and guests.

Mondango Dalva. 9:30pm. Free. Rare funk, soul, jazz, and world music with DJ Motion Potion and guests.

94117 Madrone Lounge. 6pm-midnight. free Local art, music, and more.

Prank and Sideshow Herlock Tavern. 9pm. DJ Tuck and Punks of Hazzard spinning punk from the '70s, '80s, and '90s.

Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.

Sex, Sex, and More Sex Delirium. 10pm-2am. Free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv

Solid Lounge Wish. 1535 Cosmo; 278-9474. 7pm-2am. free. Downtempo, lounge, and groove with M. Klein, Chardomo, and guests.

Soul Cafe Gravity. 3251 Scott; 776-1928. 9:30pm-5am. Funk, soul, R&B, and hip-hop with DJ Jerry Ross and Daniela.

Soul House Red Eye Lounge, 1337 Mission; 437-1337. 9pm-2am. \$5, free before 11pm. House music with DJs Abdul, and Mike Anon.

Tacos and Hot Dogs Arrow. 10pm-2am. \$3. '80s pop, rock, new wave, metal, and hip-hop.

Turnup Top 10pm-2am. jazz with DJ David Boyce

Vroom El Rio. 8pm-midnight. \$2. Punk, funk, and soul.

Bay Area

Big Audio Mondays *Kingman's Lucky Lounge*, 3332 Grand, Oakl, (510) 465-KING. 8:30pm. free. 80s music with DJ's.

I Don't Like Mondays *Ivy Room*. 7pm. free.

Mystery Night Ruby Room. 10pm-2am.

Not Your Daddy's Cadillac *Cafe Van Klee*, 1621 Telegraph, Oakl; (510) 763-7711. 10pm-2am. free. With DJ Kitty, Prozac Turner, and friends.

Think Tank Shattuck Downlow. 9:30pm-2am. free. Funk, soul, rock, downtempo, and breaks.

Uptown and Lounge Radio, 435 13th St., Oakl, (510) 451-2889. 10pm-2am. Psycho '60s and porno '70s.

White Horse Bar 8pm-1am. free. Hip-hop, reggae, and R&B with DJ Tony-T.

tuesday 29

Rock/blues/hip-hop

Ash, Bravery, Crimea Slim's. 8pm.
Augstana, Bittersweets, Ryan Auffenberg Hotel
Utah Saloon. 9pm. \$7.

Continued on page 77

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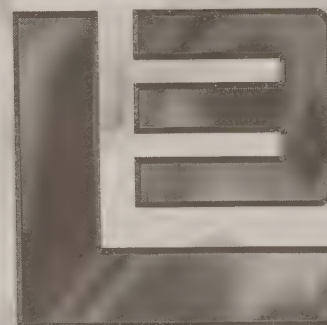
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74 OTIS STREET SF CA

events listings

Tuesday 29

From page 74

David Black Biscuits and Blues 8:30pm, \$7.50.
Flesh, Man Man Bottom of the Hill, 9pm, \$7.
Ed Harcourt, Martha Wainwright Cafe du Nord, 9pm, \$12.
High Strung, Capitol Years Hemlock Tavern, 10pm, \$8.
Lines in Analog Sound, Wine Chuggers, Bird-monster Make-Out Room, 8:30pm, \$6.
Low, Pedro the Lion, Tomorrow and Everyday After Great American Music Hall, 8:30pm, \$16.
 See 8 Days a Week, page 54.
Malik, Soz, DJ Illin lis, Felonious, 2 Latin Jazz Project Last Day Saloon, 9pm, \$5.
Summer at Shatter Creek, Ebb and Flow, Bermuda Triangle Service 12 Galaxies, 9:30pm, \$7.
Zero Mass, Frozen Chicken Patties Cherry Bar and Lounge, 9pm, \$2.

Bay Area

Steve Freund Trio Ivy Room, 10pm.

Jazz/new music

Allen Smith Quintet jazz at Pearl's, 8:30 and 10:30pm, \$10.
Beach Nut Jam Beach Chalet, 6:30pm.
Cecil Wells Quintet Les Joulins Jazz Bistro, 8pm.
Chris Huson Washington Square Bar and Grill, 7pm.
Sharmar Duran and Ed Williams Savanna Jazz, 8pm.
Kathryn Keats Plush Room, 8pm, \$25.
Billy Philadelphia Moose's, 7:30pm.
Ricardo Scales Top of the Mark, 7pm.
Stompy Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html, 9pm, \$12.

Bay Area

Matt Davignon 21 Grand, 8pm, \$6-10 sliding scale.
Opie Bellas Yoshi's, 8 and 10pm, \$10.
Bill Jackman/Terry Hilliard Duo Dotmown, 8pm.
Jazzschool Tuesdays Jupiter, 8pm, free.
Lavay Smith and Her Red Hot Skillet Lickers Jazzschool, 4:30pm, \$20.

Folk/world/country

Acoustic open mic Acum East, 1233 Polk; 474-7743, 7-10pm.
Victoria Barrett Simple Pleasures Cafe, 8pm, free.
Brazuca Brown Elbo Room, 9pm, \$6.
Dezarie, Green Up Sound System Independent, 9pm, \$20.
Vince Keehan Plough and Stars, 9pm.
'Rockin' Java Open Mic for Musicians' Rockin' Java, 1821 Haight; 831-8842, 7-9pm.

Bay Area

Acoustic open mic Coffee for Thought, 1544 Webster, Alameda; (510) 769-4930, 8pm, free.
Starry Plough Open Mic Starry Plough, 7:30pm, free.
Swamp Coolers Ashkenaz, 8:30pm, \$9.

Dance clubs

Ace of Clubs Cherry Bar and Lounge, 9pm, \$5. Punk, rock, glam, and metal with DJs and live bands.
Argentine Tango Practica Metronome Dance Center, 9pm-midnight, \$5.
Asia/Africa/Arabia Nickie's BBQ, 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.
Ay Kackamba Salsa Glas Kat, 7:45pm-2am. Live salsa bands, Latin DJs, and dancing.
Bruno's 7:30pm. With DJ Platurm.
Bump! Delirium, 10pm-2am, free. Rock 'n' roll, punk, '80s, and indie with DJ Alabaster Adams.
Coco Rico Tunnel Top, 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJ Yanka, Don Bustamante, and guests.
Development AsiaSE, 10pm. Reference, Raygun, and Mykal Crane spin breakbeat and house.
Elevator in the Brain Hotel Sublounge, 9pm-2am, free. Indie pop and rock with DJ Doublekick and guests.
Exist Wish, 1539 Folsom; 278-9474, 7pm-2am, free. Hip-hop, lounge, downtempo, and more.
Feel Good Saluna Cafe and Lounge, 272 McAllister; 621-2200, 9pm-1am, free. R&B and soul with Mai-Lei and Sakel.
Fling El Rio, 8pm-midnight, free. Queer and trans dance club featuring hip-hop, Brazilian, old-skool, neo-soul, deep house, world beat, and more.
French Flix Oxygen Bar, Sushi and Sake Lounge, 6pm-midnight, free. Featuring The City of Lost Children and Amelie.

Fuse 9pm. Turntablism.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
Hugger Mugger Lit, 9pm, free. With Forest Green, Andy W, and Clarity.
Hush Hush Lounge 7-9:30pm, free. Happy hour. "Dust til Dawn," 9:30pm-2am, \$3. With DJ Centipede and guests.
Industrial Strength Dragon Bar, 473 Broadway; 834-9383, 9pm-2am, free. Hip-hop.
Lo-blo Arrow, 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.
Mayonnaise Skylark, 10pm-2am, free. House with Chonky T. Janikowski, J-Fi, Melys, Tonic, and special guests.
Mockingbird Beauty Bar, 10pm-2am, free. '80s and '90s rock, punk, new wave, post pop, and more.

Music to Rock Your Soul Dalva, 9pm-2am, With Mighty Mr.
Rock Out Karaoke! Amnesia, 8:30pm, free. With Glen Van Halen.
Rub a Dub Tuesdays Voda, 56 Belden; 677-9242, 9pm-2am, free. With Mr. E. Wisdom, and DJ Mipenzi.
Sadie's Flying Elephant 491 Potrero; 551-7988, 9pm-2am, free. Honky-tonk, bluegrass, western swing, and country with Blaze Orange and friends.

Spread Love Madrone Lounge, 9pm-2am, \$2. With DJs B-Love and Romanowski.
Suicide Tuesdays Aunt Charlie's, 133 Turk; www.suicidetuesdays.com, 9pm, \$3. A club for queeros and weirdos featuring electro, indie, R&B, '80s, hip-hop, punk, and more.
Taboo Pink, 2925 16th St. www.pinksf.com, 9pm-2am, \$5. With David Harness.

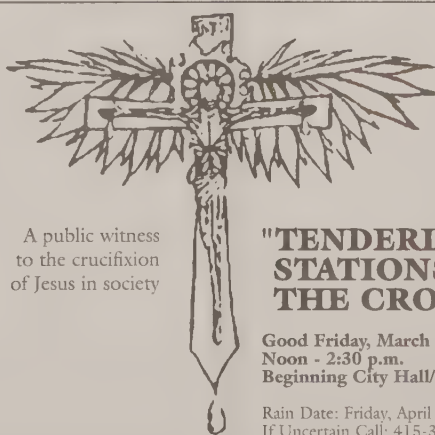
Taco Tuesdays Luna Lounge, 1192 Folsom; 626-6043, 6-10pm. House music with M3, Anthony Garlic, and Chulada.
Tightwad Tuesdays 26 Mix, 9pm, \$3. Hip-hop, R&B, and club classics with Mark Spitz and special guests.

Take Tuesdays Anni Bar, 43 Sixth St; 543-3505, www.anu-bar.com, 10pm-2am, free. With Dawn of Sound.
TrannyShack The Stud, 10pm-3am. A drag show with hostess Heklina.

Tsunami Tuesdays Oxygen Bar, Sushi and Sake Lounge, 8pm-midnight. Old-school and funk with DJ Rickochet.

Bay Area

Good Times Radio, 435 13th St, Oak; (510) 451-2889, 10pm-2am. With Kitty and Sean spin '70s pop, funk-rock, and more.
Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING, 9pm, free. Jazz, soul, and rare grooves with DJ Jrs.
Phat Tuesday Club Rimshot, 2111 Franklin, Oak; (510) 444-2266, 6pm-2am. Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall.
Ruby Room 10pm-2am. Punk, power pop, and breakbeats.



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"TENDERLOIN STATIONS OF THE CROSS"

Good Friday, March 25, 2005
Noon - 2:30 p.m.
Beginning City Hall/Polk Side

Rain Date: Friday, April 1, 2005
If Uncertain Call: 415-305-2124

FOR MORE INFORMATION CONTACT:

Fr. River Sims at 415-305-2124 or Rev. Glenda Hope at 415-928-6209

Sponsored by San Francisco Network Ministries and Temenos Catholic Worker

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

wednesday 23

Around town

Benefits

'Music Matters' Mighty, 119 Utah; 626-7001, www.mighty119.com, 6:30-9:30pm, \$100. Enjoy hors d'oeuvres, cocktails, and music by rocker Rick Springfield. Little Kids Rock students also perform in this fundraiser for the program.
'Perpetual Motion Roadshow' Modern Times Bookstore, 888 Valencia; 282-9246, www.nome-dickings.net, 7pm, free. Storyteller Mickey Hess, satirist Jeff Cottrill, and guitarist Ocho roll into town to perform.
'Spring into Style' Regency Hotel, 1270 Sutter; www.wappelandfrank.com, 5:30-10pm, \$10. Appel and Frank hosts a shopping event featuring jewelry, clothing, wine, and giveaways. A portion of the proceeds benefit tsunami relief efforts.

thursday 24

Around town

'ROBOGames' San Francisco State University, Main Gym, Jack Adams Hall, and Knuth Hall, Holloway at 19th Ave; www.robogames.net, 10am-10pm, \$15-55. Through Sun/27. See 8 Days a Week, page 54.

Bay Area

The Future of Food Ecology Center, 2530 San Pablo, Berk; (510) 548-2220, ext 233, 7-9pm, free. This film investigates various unsavory aspects of the mass-market food industry.

friday 25

Around town

Ward Churchill Women's Building, 3543 18th St; (510) 208-1700, www.akpress.org, 7pm, \$10. See 8 Days a Week, page 54.
'ROBOGames' San Francisco State University, Main Gym, Jack Adams Hall, and Knuth Hall, Holloway at 19th Ave; www.robogames.net, 10am-10pm, \$15-55. See Thurs/24.

saturday 26

Around town

'Carnaval SF King and Queen Competition' Patio Espanol, 2850 Alenany; www.carnavalsf.com, 8pm, \$15. More than 20 contestants compete in costume, dance, music, and other categories for the right to lead San Francisco's Carnaval parade (May 29).
'ROBOGames' San Francisco State University, Main Gym, Jack Adams Hall, and Knuth Hall, Holloway at 19th Ave; www.robogames.net, 10am-11pm, \$15-55. See Thurs/24.
'Sex and the LGBT Parent' San Francisco LGBT Community Center, 1800 Market; www.mamasapas.blogspot.com, 10-11:30am, free. LGBT parents are invited to this discussion on keeping the flame alive while raising kids.
'Tenth Annual Bay Area Anarchist Book Fair' Golden Gate Park, County Fair Bldg, Ninth at Lincoln; 431-8355, free. Browse the latest indie tomes of anarchist dissent. Featured speakers include Eric Drooker, Lynn Breedlove, and Chris Carlsson.

Benefits

'69 Art 4 AIDS' Center for Sex and Culture, 398 11th St; 69Art4AIDS@getbblow.org, 9pm-midnight, \$10-25. Add to your collection at this fixed-price erotic art show (\$69) and live auction. Proceeds benefit the San Francisco Candlelight Vigil and Association Francois-Xavier Bagnoud.

Bay Area

'Benefit for Rana Freedman' 21 Grand, 449B 23rd St, Oak; www.21grand.org, 9pm, \$5-10. Bands Tartuffi, Continuous Peasant, the Bel Hevis, and others perform to benefit Rana Freedman's recovery from a serious bike accident.
Friends of Deir Ibbzi a benefit La Peña Cultural Center, 3105 Shattuck, Berk; 567-1699, 8pm, \$20. The Georges Lamman Ensemble performs Middle Eastern music. Proceeds benefit Palestinian youth scholarships.

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Paths to Passover

Getting Ready for Passover at Our House

A Panel Discussion with Food Mavens
Joyce Goldstein, Rebecca Ets-Hokin, and Mike Rose
TUESDAY, MARCH 29, 7:30 P.M.

Exodus: A New Rendering of Our Ancient Liberation Story

with Robert Alter
THURSDAY, MARCH 31, 7:30 P.M.

A World War II Passover

with Leo Litwak
THURSDAY, APRIL 14, 7:30 P.M.

free events

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BE A LOCAL HERO ★ GIVE TO THE 2004 BAY GUARDIAN COMMUNITY FUND

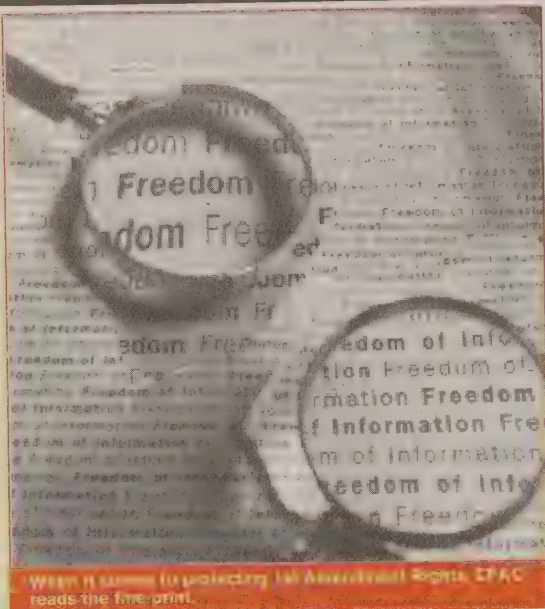
CALIFORNIA FIRST AMENDMENT COALITION

Keeping Government Open and Accountable is CFAC's Full-Time Job

Have you ever tried to get a government document only to be stonewalled by a stonefaced bureaucrat? You're not alone. Secret meetings, backroom deals and privileged access to information have long been the mother's milk of politics. In fact, the problem is so severe that the California Public Records Act has been cynically referred to as a "paper tiger."

Or, have you ever gone to a local government meeting prepared to have your say, only to find that the decisions seem to have been made long before you ever got there? True, it's illegal, but not unusual. The state's Ralph M. Brown Open Meetings Act is supposed to keep local agency meetings open and public, but many officials have made a high-stakes game out of finding clever ways around the law. So what, if anything, can you do? If you don't know your rights, very little. But help is available from a citizens' advocacy organization created specifically to help secure our constitutionally mandated rights: the California First Amendment Coalition (CFAC).

CFAC works to guide you — or anyone who asks — through the maze of secrecy that prevents your claiming those rights. An attorney on CFAC's HotLine will walk you through the steps for requesting a public record or protesting actions taken in secret. The group's track record in keeping the public's business public — and some politicians reluctantly honest — is such that sometimes merely invoking CFAC's name helps open the appropriate doors. To open those doors yourself, call (916) 974-8888, or e-mail to cfac@cfac.org. Your freedom may depend on it.



CALIFORNIA FIRST AMENDMENT COALITION:
Keeping California Open to Self-Government

The California First Amendment Coalition is the one organization in the state — and one of the few in the nation — specifically founded to keep government officials and institutions accountable and to secure our rights to find out, show up and speak out. To maintain its freedom to criticize and oppose government secrecy, CFAC will not accept money from any government sources, relying instead on memberships, grants and contributions. Among CFAC's many useful publications is *The California Journalist's Legal Notebook*, a handy reference packed with access information that helps non-journalists as well.

This past year, CFAC has fought for open government on many fronts, including:

- Writing, sponsoring and getting passed a Sunshine Amendment measure that gives voters this November the Opportunity to add open government language to the state constitution.
- Filing a lawsuit to force a municipally-owned and controlled water district to abide by the Ralph M. Brown Act.
- Providing testimony in support of a Los Angeles Sunshine Ordinance.
- Working to change procedures of local agencies on a daily basis through education and sending "cure and correct" letters demanding that the agencies abide by open government laws.

Wherever and whenever those who govern threaten the freedom or trample the rights of the governed, the California First Amendment Coalition will be there for us all.

BE A LOCAL HERO TO PEOPLE WHO FIGHT FOR YOUR RIGHTS.
Give to the Bay Guardian Community Fund

The California First Amendment Coalition is one of six local non-profit organizations that will benefit from the 2004 Bay Guardian Community Fund, a component fund of The San Francisco Foundation. Each of these Bay Area groups and the people they serve are counting on us, and we are counting on you. Please... give all that you can. Thank you. ★

YES! I WANT TO BE A LOCAL HERO!

HERE'S MY GIFT OF \$_____ FOR THE 2004 BAY GUARDIAN COMMUNITY FUND.

I understand that my donation will be divided equally among all six groups; OR, I request that my gift be divided only among the following (please check all that apply):

- ☐ California First Amendment Coalition (political action)
- ☐ Coalition on Homelessness (homeless people)
- ☐ Dimensions Clinic At Castro Mission Health Center (queer and questioning youth)
- ☐ San Francisco Food Bank (hungry people and their families)
- ☐ Variety Children's Charity of Northern California (low-income and special needs children)
- ☐ Women's Recovery Association (treatment alternatives for substance abuse)

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All contributions are tax deductible as allowed by law.



artlistings

Tuesday 29

From page 77

Benefits

'Viva Variety 46' ODC Theatre, 3153 17th St; 863-9834; www.odctheatre.org. 8pm, \$12-20. This benefit for Thrive SF features performances by comedian Julia Jackson, aerial dancer Christopher Love, musician Tim Hockenberry, and others.

Bay Area

'Music for Relief' Freight and Salvage, Berk; www.thefreight.org. 8pm; \$12.50-25.50. Musicians Dave Grisman, Laurie Lewis, Tom Rozum, and others perform to benefit the Do Something tsunami relief campaign.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues-Sun, 10am-5pm (Thurs,

10am-9pm), \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for 12 to 17, free for 11 and under. "Fakes, Copies, and Question Marks." An exhibition exploring how the Asian Art Museum determines the authenticity and dating of objects from its collection. Through Sun/27. "Sui Janguo: The Sleep of Reason." Works by the contemporary Chinese sculptor. Through April 24. "The Lost Kingdom of Siam: Art from Central Thailand, 1350-1800." An exhibit exploring Thailand's golden eras. Through May 8.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 930am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 10 and under (free Tues). "Bonjour Monsieur Courbet: The Bruyas Collection from the Musée Fabre, Montpellier." A collection of French masterworks. Through April 3. **Chinese Historical Society of America** 965 Clay; 391-1188. Tues-Fri, noon-5pm; Sat-Sun, noon-4pm. \$3, \$2 seniors and students, free for 5 and under. "Mostly Mississippi: Chinese Restaurants of the South." A photo installation by visual artist Indigo Son. Through Sun/27.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half price Thurs, 6-9pm). "2004 SECA Art Award." Works by Rosana Castrillo Diaz, Simon Evans, Shaun O'Dell, and Josephine Taylor. Through May 15. "John Szarkowski: Photographs." A retrospective of works by Szarkowski. Through May 15. "Image, Body, Text: Selected Works by Gary Hill." Seven installations by Hill. March 24 through May 30. "Robert Bechtel: A Retrospective." Paintings and drawings by the San Francisco artist. Through June 5.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Sun, Tues-Wed, noon-6pm; Thurs-

critic's choice: art

'The Pink Show'

Through April 7, Creativity Explored

What is the meaning of pink? In the work of the artists exhibiting at Creativity Explored's "The Pink Show," it is cheerful, affectionate, and fantastical. Several artists responded to the invitation to explore the color by painting playful portraits, rich with the pleasure of companionship. In one of the gallery's front windows, Gordon Shepard displays a series of paintings of clowns, "Pink Clown #1-10," only one of whom is frowning. Sara O'Sullivan presents drawings of women, including *Shopping Lady*, complete with a purse in hand, and the series "Pink Lady O-Q," with bright pink backgrounds and brown, white, blue, and yellow in the women's skin, hair, and dresses. They too are all smiling. Eric Boysaw has installed a mixed-media sculpture of the gallery's second building on Arkansas Street, *Creativity Explored II*, with the figure of a man surrounded by a house of cards built with portraits of the people who work at the studio. And inside the gallery, Kelly Clark offers a series of print portraits of members of the Sisters of Perpetual Indulgence (a philanthropic organization of gay men in elaborate nun costumes) that trace their features and habits with soft, curved lines and depict them as beautiful, otherworldly creatures — which, in fact, they are. (The Sisters of Perpetual Indulgence sponsored the show and bought Clark's prints as gifts for one another.) Other artists responded to the invitation to work with pink by constructing magical modern vehicles. Marcus Cortez's bright pink biplane, *Pink Plane*, flies in the gallery's other display window, with a poster of San Francisco behind it and, on the ground beneath it, a motorcycle, *Pink Motorcycle*, also built by Cortez. Steven Gin has drawn *Pink Car* using lines and solid monochrome shapes to divide up the picture plane in a manner reminiscent of Romare Bearden's and Henri Matisse's studies of modern life. In a more mysterious and menacing tone, Boysaw has painted *Pink Soldier*, who lies with a gun by his side, staring up at the sky. Is he dead or dreaming? Are the pink circles on his uniform bullet holes or figures symbolizing playful possibilities for his life from which war has diverted him? And on a political note — perhaps in response to his use of "girlie man" as an epithet — Searcy Ryles has painted a portrait of Arnold Schwarzenegger, simply titled *Pink Governor*. Mon.-Fri., 10 a.m.-3 p.m.; Sat., 11 a.m.-6 p.m., 3245 16th St. S.F. (415) 863-2108. (Clark Buckner)

PORTRAIT OF SISTER BELLA DE BALL (2003), BY KELLY CLARK



artlistings

Sat. noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues.). "Big Deal, featuring 'Blow Up,' by Scott Snibbe." A group exhibition of large-size sculptures and installations. "Leon Borenstein and His Friends: A Look at Creative Growth Artists and Their Work." Portraits of, and artworks by, clients from Creative Growth Art Center, an art program for developmentally disabled adults. "Extraordinary Exhibitions: Broadside from the Collection of Ricky Jay." A collection of broadsides featuring freak shows, circus acts, and outsider performers from the past. All exhibits through April 3.

Bay Area

Museum of Children's Art 538 Ninth St, Oak; (510) 465-8770. Mon-Fri, 10am-5pm; Sat-Sun, noon-5pm. Free. "The Power of Art to Transform Education." Artwork demonstrating the educational value of art in school residencies and after school programs throughout Alameda County. Through April 3.

San Jose Institute of Contemporary Art 451 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. "Neon Nights." An installation by Terry Thompson. March 23-July 9. "Keeping Time: Naomie Kremer Works 1992-2004." Large-scale paintings, drawings, video animations, and a video projection by Kremer (reception Fri/25, 6-8pm). March 25-May 21.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Mark Manders/Matrix 214: The Absence of Mark Manders." Sculptures and installations by Manders. Through April 10. "Althea Thauberger/Matrix 215: A Memory Lasts Forever." A video installation with accompanying photographs by Thauberger. Through April 10. "Drawn by the Brush: Oil Sketches by Peter Paul Rubens." Thirty oil sketches. Through May 15. "Blind at the Museum." An exhibition exploring blindness and the visual arts. Through July 24. "Narrative Moral Models in Chinese and Japanese Painting." An exhibition demonstrating the influence of Confucian thought on Chinese and Japanese painting. Through July 24.

galleries

Opening

Art Institute of California - San Francisco Whitcomb Ballroom, Ramada Plaza Hotel, 1231 Market; 865-0198. "Winter

Portfolio Show," a showcase of animation, fashion, and interactive media design and video game art. Thurs/24, 4-7pm. **Artists' Television Access** 992 Valencia; 824-3890. Mon-Sat, 10am-10pm. "Four War Years," posters against Bush. Through Mon/28. "Sustainable Robotics," a window installation curated by Heather Dewey-Hagborg. March 27-April 9. **Artist-Xchange** 3169 16th St; 864-1490. Call for hours. "Sculpture Garden Show," three-dimensional works by Bay Area sculptors and artists (reception Fri/25, 7-10pm). March 25-April 2.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Angels in Dust," works by Sono Osato; "Belonging: Selected Works," art by Meridel Rubenstein. March 24-April 30.

Museum of Viral Memory California College of the Arts, San Francisco Graduate Center, Hooper and Eighth St; 543-0893. "Frailty, Thy Name Is Woman," works by Sue Sparks. Fri/25, 6-9pm.

National Product 1845 Market; 255-1920. Fri-Sat, 11am-7pm; Sun, noon-5pm. "Her Imaginary Friends," paintings by Michael Page (reception Fri/25, 7-10pm). March 25-April 23.

Playspace Gallery California College of the Arts, 1111 Eighth St, second fl; 551-9213, www.cca.edu. Tues-Sat, noon-6pm. "Sidexide," an exhibition that explores the boundaries between art and design (reception March 30, 6-9pm). March 29-April 8.

Red Ink Studios Temporary Gallery 989 Market; 377-7142. A large-scale art installation by Paul Hayes. Sat/26, 7pm-midnight.

San Francisco Museum of Modern Art Artists Gallery Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. Paintings and works on paper by Adele Alsop, Sandra Russell, and John Wood (reception Wed/23, 5:30-7:30pm). Through April 15.

66 Balmy Gallery 591 Guerrero; 522-0502. Thurs-Fri, 3-8pm; Sat-Sun, noon-5pm. "In and Out of Control," new works by Natalia Cerqueira and Nicole Ganas (reception Fri/25, 7-10pm). March 24-April 10.

Soularch Gallery 4033A Judah; 759-4100. Sat, noon-5pm, and by appt. "Nunca Mais," works by Wendy Testu (reception Sat/26, sunset-7:30pm, Lincoln at Ocean Beach; 8-10pm, at the gallery). March 26-May 7.

Bay Area

Auto33 3321 Telegraph, Oak; (510) 593-8489. Call for hours. Works by Jeremy Kirsch. Fri/25, 7pm.

Gallery of Urban Art 1266 66th St, Emeryville; (510) 596-0020, ext 197, thegalleryofurbanart@yahoo.com. Mon-Fri,

Continued on page 80

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The Kingdom of Siam, The Art of Central Thailand, 1350-1800. This exhibition is made possible by generous support from the E. Rhodes and Luana B. Carpenter Foundation, the Bernard Osher Foundation, The R. Gwin Fellis Foundation, the National Endowment for the Arts, The Blakemore Foundation, the Columbia Foundation, and the Florio Family Foundation with additional support from the Asian Art Museum's Jade Circle. This exhibition also is supported by an indemnity from the Federal Council on the Arts and Humanities. **Asian Art Museum**, 200 Larkin Street, San Francisco (415) 581-3500 www.asianart.org



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LIFE AMPLIFIED

artlistings

Galleries

From page 79

10am-6pm; Sun, noon-4pm. "Artifactual Fictions," works by Leo Bersamina, Amy Res, and Alexander Cheves (reception Sat/26, 5-8pm). March 26-April 30.

Headlands Center for the Arts 944 Fort Barry, Sausalito; (415) 331-2787, ext. 28. Sun-Fri, noon-5pm. Works by Daniel Tierney (artist's talk, April 14, 8pm). Through April 24. "Sound and Sightings," works by Jeanne Finley and Ed Osborn. Tues/29, 8pm.

Irwin Center Gallery 5215 Broadway, Oakland; www.anastasiavjewelry.com. Daily, 8am-4:30pm. "Rhythmic Seasons," a metal and textile BFA exhibition (reception March 30, 5:30-7:30pm). March 28-April 1.

Studio Rasa 933 Parker, Berk; (510) 843-2787. "David and Goliath," works by M. Sawyer Atkinson. Fri/25, 6:30-9:30pm.

Ongoing

ArSpace 1286 Folsom; 621-4438. Mon-Wed, 10am-5pm, and by app. New works on panel by Joseph Reihens. Through March 30.
Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Near At Hand," works by Grace Munakata. Through Sat/26.
Brian Gross Fine Art 1 Post; 788-1050. Mon-Fri,

8am-6pm. "Flux Paintings," works by Robin McDonnell. Through Sat/26.
Caldwell Snyder 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. Recent paintings by Ross Penhall. Through March 30.
Canessa 708 Montgomery; 296-9029. Mon-Fri, 11am-5pm. "Bark," photographs by Helene Sobol. Through Thurs/24.
Catalyst Cocktail Lounge 312 Harriet; 621-1722. Paintings by Monica Crawford. Through March 31.
Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "The Pink Show," works by 25 artists with developmental disabilities. Through April 7. See Critic's Choice.
Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. Paintings by Patrick Day, Andrew Mills, Brad Silverstein, and Patrick St. Clair. Through Thurs/24.
Femina Potens Gallery 465 South Van Ness; 217-9340, www.feminapotens.com. Mon-Wed, Fri, 1-5pm. Mixed media work by Laura Splan. Through Fri/25.
Fifty24SF Fine Art Gallery 248 Fillmore; 571-0187. Thurs-Sun, noon-3pm. "Weapons of Mass Destruction," works by New York graffiti artists Iz the Wiz, Stan 153, Ghost, Blade, and Cope2. Through March 30.
Fine Arts Gallery San Francisco State University, Fine Arts Bldg, Rm 238, 1600 Holloway; 338-

635. Tues-Sat, noon-4pm; Wed, noon-7pm
"Afrocuba: Works on Paper 1968-2003," prints, drawings, lithographs, collagraphs, woodcuts, and more by 26 artists from Havana and Santiago de Cuba (reception March 30, noon-7pm). Through March 30.
Fong/Heimerdinger Gallery 760 Market, Ste 258; 566-1910. Wed-Sat, 11am-5pm. "On This Earth: Photographs from East Africa," photographs by Nick Brandt. Through Sat/26.
Glam-Rama! 417 South Van Ness; 861-4526. www.glamarama.com. Tues-Sat, 10am-6pm. "The Shape of Things," works by Creativity Explored studio artists. Through Sat/26.
Gregory Lind Gallery 49 Geary, fifth fl; 296-9661. Tues-Sat, 10:30am-5:30pm. "All Are Equal, But Some Are More Equal Than Others," works by Asuka Ohsawa; "I'm sure I'm shouting," works by Tucker Schwarz. Through Sat/26.
Heather Marx Gallery 77 Geary, second fl; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Fame," works by David Lyle. Through Sat/26.
Hughlin Imports and the Asian Collection 566 Folsom; 227-4615. Tues-Sat, 11am-5pm; Sun, noon-5pm. "Imagining the Buddha: Buddhist Statuary from All Over Asia," antique Buddhist statuary. Through March 30.
John Berggruen Gallery 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm

SUMMER 05

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The show will run
March 25th - April 2nd.

stagelistsings

Recent work by Frank Stella: "Major Prints," works by Robert Bechtle, Christopher Brown, Lucian Freud, Damien Hirst, Sol LeWitt, Ed Ruscha, and others. Through Sat/26.

Lee Gallery 577 Geary; 674-9500. Mon-Sat, 11am-6pm. Photographs by YIYI Wan. Through March 30.

Linn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Along the Roads of China," works by Wang Yungpeng and Zhang Lujang. Through Sat/26.

Linc Real Art 1632C Market; 503-1981. Wed-Sun, noon-6pm. "Desert Monochromes," works by Andreas Reiter Raabe. Through Sun/27.

Low Gallery 487 14th St; 522-4057. Wed-Sun, noon-7pm. New works by Caitlin Kuhwald. Through April 10.

Melt Cafe 700 Columbus. www.freezebooks.com/syniva. "The Dorothy Dan-dridge Machine," works by Syniva Whitney (closing reception Thurs/24, 8-10pm). Through Thurs/24.

Mission Cultural Center 2868 Mission; 821-1155. Tues-Fri, 10am-10pm; Sat, 10am-5pm. "Mujeres Visionarias," works by Bay Area Latina artists. Through Fri/25.

Modernpast Gallery 675 Cheney; 333-9007. By appt only. "Solace," photographs by Kristin Sattzman. Through March 30.

Octavia's Haze 498 Hayes; 255-6818. Wed-Sat, noon-6pm; Sun, 11am-5pm. Works by Dana Kawano and Remarque Loy. Through May 29.

Office of Ross Minkami City Hall, Room 244, 1 Dr. Carlton B. Goodlett Pl; 554-7630. "The Depth of Water," a photo installation by Teresa Norris. Through April 11.

Pigman Gallery 72 Tehama; 546-7441. Mon-Fri, 11am-4pm. Works by Kay Kang. Through Thurs/24.

Presidio Officer's Club Exhibition Hall 50 Moraga; (800) 965-4827. www.athepresidio.org. Wed-Fri, 11am-5pm. "From Above," aerial photographs by Robert Cameron. Through June 26.

Ratio 3 903 Guerrero; (646) 732-2767. Sun, noon-5pm, and by appt. "Unlet Me Go," two- and three-dimensional works by Mitzi Peder-son. Through Sun/27.

San Francisco Arts Commission Gallery at City Hall City Hall, lower level, 1 Dr. Carlton B. Goodlett Pl; 554-6080. www.sfacjagallery.org. Mon-Fri, 8am-8pm; Sat, noon-4pm. "Fragments of Urban Life," works by young Italian and American photographers. "Through the Eyes of the 22," photographs by Peikwen Cheng. Through Sat/26.

SomArts Cultural Center 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Sound to the Future/Sonido al Futuro," works by Laura Elenes and Yumiko Oda; "Art: The Other Voice of America," political art curated by Mary Lou Nevarez-Haugh. Through Thurs/24.

Steel Gallery 3524 Sacramento; 885-1655. Tues-Sat, 10am-6pm. "Shimmer," work by John Bostock, Christiane Lazard, and Chuck Price. Through Sat/26.

Student Center Art Gallery San Francisco State University, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Fri, 10am-3pm. "Strains of Thought," works by 10 Bay Area artists. Through March 30.

Takada 251 Post; 956-5288. Tues-Sat, 11am-5pm. Assemblages by Whit Ingram. Through Sat/26.

12 Galaxies 2565 Mission; 970-9777. "All I Know...," drawings and videos by emerging Bay Area artists. Through Mon/28.

Velvet da Vinci 2015 Polk; 626-7478. Tues-Sat, noon-6pm; Sun, noon-4pm. Works by Lucy Casson. Through March 31.

Bay Area

Alameda Art Center 1701 Webster, Alameda; (510) 748-7888. Tues-Sat, 11am-6pm; Sun, noon-5pm. East Bay landscapes by various artists. Through Thurs/24.

Atelier Gallery 1812B Sixth St, Berk; (510) 486-1485. "The Journey of Staying," sculptures by Stan Hucmilman (closing reception Fri/25, 5:30-8pm). Through Fri/25.

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Boontling Gallery 4224 Telegraph, Oakl; www.aleagueindustries.com. Sat-Sun, noon-5pm. "Bucky Printers," a group printmaker show. Through April 10.

Frank Bette Center for the Arts 1601 Park Alameda; (510) 523-6957. "Touch Me," work that is dedicated to the sense of touch. Through Sun/27.

Gallery Bergelli 483 Magnolia, Larkspur; (415) 945-9454. Tues-Fri, 11am-5pm; Sat, noon-6pm. "Below the Surface," works by Duncan Regehr. Through April 29.

Gallery 555 555 City Center, 12th St and Clay, Oakl; (510) 238-2200. Mon-Fri, 7am-6pm (third Thurs, until 8pm). "Preoccupations of a Serial Chairmaker," works by Garry Knox Bennett. Through Fri/25.

John F. Kennedy University Arts and Consciousness Gallery Berkeley Business Center, 2955 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "The Dreaming Mind/The Con-scious Mind," a collaborative exhibition between the National Institute of Arts and Disabilities and the John F. Kennedy University Arts and Consciousness Department (reception Sat/26, 5-8pm). Through March 31.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm; Sat, noon-4:30pm, and by appt. "You Are Here," works by David Hamill, John Herschend, and Sarah Smith. Through Sat/26.

LoBot Gallery 1800 Campbell, Oakl; (510) 798-6566. www.lobotgallery.com. "Shadowbox," works by various artists. Through April 2.

Mama Buzz Gallery 2316 Telegraph, Oakl; (510) 465-4073. Mon-Fri, 7am-7pm; Sat-Sun, 9am-5pm. "Suburban Landscapes," works by Tracy Timmins. Through Fri/25.

Oakland Art Gallery 199 Kahn's Alley, Broadway and 14th St, Oakl; (510) 637-0395. Wed-Thurs, 11am-6pm; Fri, 11am-5pm; Sat, noon-5pm. "Visual Alchemy Part 2," works by Katina Huston, Hung Liu, Carlos Villa, and Gail Wight. Through April 30.

Oakland Asian Cultural Center Ste 290, 388 Ninth St, Oakl; (510) 637-0455. Tues-Sat, 10am-5pm. "Tourism and Transition: Mai Chau, Vietnam," photographs of the Mai Chau community. Through April 23.

La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. Wed-Sun, 9am-2pm, 5:30-10pm. Watercolors by Lewis Suzuki. Through April 30.

Pro Arts 550 Second St, Oakl; (510) 763-4361. Tues-Sat, noon-6pm; Sun, noon-5pm. "The Art of Living Black Selected Works," a satellite exhibition of the Richmond Art Center's Art of Living Black 2005 exhibit. Through Sat/26.

21 Grand 449B 23rd St, Oakl; (510) 444-7263. Thurs, 4-8pm; Fri, 4-6pm; Sat-Sun, 1-6pm. Recent paintings by James Gouldthorpe and Fred Nocella. Through Sun/27.

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and Gillian Slovo's play, based on verbatim testimonies from Guantanamo detainees, lawyers, politicians, and detainees' family members.

Ongoing

American Irish Exit on Taylor, 277 Taylor; 995-1977. www.restlessmindproductions.org. \$20. Thurs/24-Sat/26, 8pm. In Ken Slattery's new play, John (John McNally) is on the way back to his hometown in Ireland from San Francisco for a five-day visit. He has big news to share with this family and friends, and as he struggles with how to update them on his life in California, he ponders the nagging question: What if I had never left home? John's brother Alan (Brendan Hickey) has a bombshell of his own, increasing the family drama that includes an ill-timed wedding, scenes at the local pub, and an ex-girlfriend (Amanda Prendergast) who decides to share her inner thoughts when least expected. This Restless Minds production has potential but is in much need of a good edit. (Mantzaris)

Beyond Therapy Shelton Theater, 533 Sutter; 433-1226. www.jeanshelton.com. \$20-25. Thurs, 8pm. Open-ended. The Shelton Theater brings back Christopher Durang's comedy about therapists and their patients.

Blood Relative Traveling Jewish Theatre, 470 Florida; 285-8080. www.aajtc.com. \$12-35. Thurs-Sat, 8pm (Sat/26, show at 2pm instead of 8pm); Sun, 2 and 7pm. Through April 17.

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refashioned prison garb) create a slightly surreal version of the 1912 town, with its bigots and eccentrics, including Valier's charmingly not-all-there mother, the deeply theatrical Countess Marie-Laure de Tilly (Gregory Wallace). Bouchard's darkly whimsical play begins strong but seems to lose its way near the end, veering into some banal dialogue and ending on a not entirely convincing note. Until then, director Serge Denoncourt's strong cast and dynamic staging make this worthwhile production something of a fevered dream. (Avila)

I Look Like an Egg, but I Identify as a Cookie Hotel Rex, 552 Sutter; 1-800-838-3006. www.subvert.com. \$10-50. Extended run: Sun-Mon, 8pm. Through April 25. Heather Gold revives her solo show, an "interactive baking comedy."

The Lady's Not for Burning New venue: Mission Recreation Center Auditorium, 745 Treat; 337-4713. www.sfjtc.org. Free. Thurs/24-Sat/26, 7:30pm. San Francisco Free Civic Theatre performs Christopher Fry's Middle Ages-set love story.

Miss Coco Peru is Undaunted! New Conservatory Theatre Center, 25 Van Ness; 861-8972. www.nctcsf.org. \$20-30. Wed-Sat, 8pm; Sun, 2pm. Through April 3. Drag luminary Miss Coco Peru performs her autobiographical cabaret show.

Not a Genuine Black Man Marsh, 1062 Valencia; 826-5750. \$15-22. Extended run: Thurs-Fri, 8:30pm; Sat, 5pm. Through April 30. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999—and interlarding the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city—Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

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stagelistsings

Theater

From page 81

Extended run: Sat, 8pm (no show April 9); Sun, 7pm. Through April 17. Picture this: It's 1998, President Bill Clinton's facing impeachment for horsing around without the consent of Congress, and Rush Limbaugh is on top of the world, as well as on top of the ratings charts, at the very peak of his celebrity. All of a sudden a Cuban American with a righter-than-thou radio slot in Miami gets Rush nervous enough to enroll incoherent in an evening Spanish class at the New School for Social Research. In that classroom, Limbaugh (alias Russell Lindbergh) will fall in love with a baby-boomer massage therapist with a secret of her own. First birthed at the Marsh in 1994 to great multiple run-extending applause, *Rush Limbaugh in Night*

School is back, and it's still some of the sharpest satire around. (Avila)

► **The Typographer's Dream** Thick House, 1695 18th St; 821-4849, www.encoretheatrecompany.org. \$15-20. Extended run: Thurs-Sat, 8pm (also April 2, 5pm); Sun, 5pm (also April 3, 1pm). Through April 3. A typographer (Aimée Guillot), a geographer (Jamie Jones), and a stenographer (Michael Shipley) sit at a long table facing the audience, career-day style, and proceed to talk about what they do. And maybe that's all you need to know. Except that what sounds like something designed to bore the living shit out of you is actually one of the more entertaining, unpredictable, and intriguing pieces of theater around. This playfully deadpan premise winds up three distinct personalities and unravels the monuments to self each has so lov-

ingly, thoughtfully, obsessively constructed. But are they monuments, or are they sarcophagi? Or are they individual wormholes out of an entirely alienating universe and back in again through the side door? Featuring a sharp and very amusing cast, and wonderfully staged by director Anne Kauffman, Encore Theater presents the West Coast premiere of the latest play from former local guy Adam Bock (*Five Flights, Thursday*), one that actually puts some mirth into the term job fair. (Avila)

► **The Ultimate Variety Show** V Theater, Pier 39; 39-VSHOW, www.vshow.com. \$24-44. Nightly, 6 and 8pm. Ongoing. A revolving array of variety acts highlight this family-friendly show originally produced in Las Vegas.

► **The Voyageur Inheritance** Geary Theater, 415 Geary; 749-2228, www.act-sf.org. \$11-68. Opens Wed/23, 8pm. Runs Thurs/24-Sat/26, March 30-31, April 1-2, 4-9, 12-16, 8pm (also Sat/26, March 30, April 2, 9, 13, and 16, 2pm); Sun/27, April 3, 10, 2pm (also April 10, 7pm); Tues/29 and April 17, 7pm. Through April 17. American Conservatory Theatre performs David Mamet's adaptation of Harvey Granville-Baker's study of modern morality.

Bay Area

► **Enemy Combatant** Berkeley City Club, 2315 Durant, Berk; (510) 558-1381. \$8-20. Thurs/24-Sat/26, 8pm. Using the story of John Walker Lindh as a springboard for the latest original play from Berkeley's Central Works company, *Enemy Combatant* insightfully walks the line between fiction and reality. This reimagining of front-page news takes place at Camp Echo, a mountaintop base 8,500 feet above the war in Iraq, shortly after the events of Abu Ghraib have disturbed the nation. Captain Ridley (Jan Zvaifler) arrives via helicopter to represent Marvin Samuel Moorhouse (David Alan Moss), who has been brought upon charges of terrorism and treason. With a voice as dry as the Sahara, Moorhouse's interrogator, Colonel Lester Kaye (Keith Cox), briefs Ridley on the captive's confession to murdering a U.S. military officer. In a riveting deposition between the by-the-book captain and a seemingly unwound American Muslim who compulsively fondles his tattered copy of the Koran, we learn how a childhood spent in an Oakland Baptist Church eventually led him to Allah and foreign soil — and how recent changes in our treatment of alleged terrorists could strip a U.S. citizen of his or her constitutional rights. Director and writer Gary Graves has written and executed a most complex and vital piece. (Giattina)

► **For Better or Worse** Berkeley Repertory Theatre's Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$20-55. Tues, Thurs-Sat, 8pm (also Sat and Thurs, 2pm; but no 2pm shows March 31 or April 14); Wed and Sun, 7pm (also Sun, 2pm). Through April 24.

critic's choice: stage

Strong Current Dance Company

Thurs/24–Sat/26 and March 31–April 2,
ODC Theater

George Balanchine strongly disapproved when his ballerinas got pregnant. He wanted them dancing, not nursing. But in the past 40 years, women have learned to balance motherhood and their professional lives — though dancers, like athletes, still have particularly difficult choices to make. Kirstin E. Williams's all-female Strong Current Dance Company has long looked at women's issues through a particularly feminist eye. So it should come as no surprise that *Quiet Pressure* examines the "nuanced silence" that surrounds mothers. Have we maybe come so far that certain aspects of being female make us slightly uncomfortable? Yet, Williams appears to tell us with this program, some of the biggest proponents for social change are mothers who don't want their children to grow up homeless or impoverished (depicted by a work incorporating the art and poetry of the Berkeley-based Sisters Project), to be in danger of spending their lives in jail (illustrated by *Behind the Faces and Inside*, featuring hip-hop dancers from City College of San Francisco), or to be shipped off to war (explored in the *Pieces of Mind* installation). The evening concludes with *Bleeding Heart*, a work that just may restore the term to its original meaning. 8 p.m., 3153 17th St., S.F. \$18–\$20. (415) 863-9834. (Rita Feliciano)

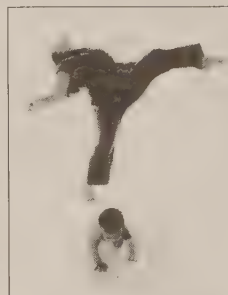


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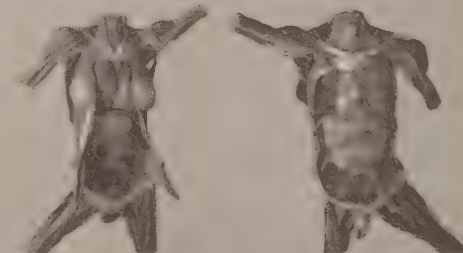
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stage listings

Berkeley Rep performs the world premiere of Geoff Hoyle's adaptation of two one-act comedies by Georges Feydeau.

► **The Just Ashby Stage**, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$10-30. Thurs-Sun, 8pm. Through April 10. Shotgun Players' production of Albert Camus's 1949 play *The Just* (*Les justes*) proves to be a still relevant and dramatically engaging examination of terrorism, grounded in the mind-set and motives of a historical group of Russian socialist revolutionaries who assassinated a prominent czarist official in 1905. Though today "terrorism" usually connotes the deliberate murder of civilians for political ends, as employed by the play's characters, it means the targeted assassination of political figures.

Grand Duke Sergei, the revolutionaries' victim, is a representative of a brutal system of oppression and therefore considered a legitimate target. Yet, as an encounter between revolutionary Yanek (Taylor Valentine) and the duke's widow (Michele Shoshani) suggests, the taking of any life is no small matter. Camus is interested in the psychology of these idealists driven to murder and suicide for the cause of a bright future—but also in the relationship between means and ends in the legitimate revolt against tyranny. These themes are brought out with dramatic flair in Tom Hoover's lucid new translation and the bold but finely tuned performances directed by Patrick Dooley. (Avila) **Monster in the Dark** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, www.shotgunplayers.org. \$10. Mon/28-Tues/29, 8pm. Members of Shotgun Players and foolsFURY Theater Company collaborate with playwright Doug Dorst on this work-in-progress play based on fairy tales, current events, and other dark sources.

► **Othello** La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468, info@impaceatre.com. \$10-15 (Thurs, pay what you can). Extended run: Thurs/24-Sat/26, 8pm. This production of *Othello* is set in the U.S. military, not the Venetian army, and the first scene has a closely shorn lesbian Othello (Skyler Cooper, a former U.S. Navy airplane mechanic and a current trainer at Gold's Gym) in muscle tee and fatigues doing pull-ups from the rafters. Desdemona (Marissa Keltie) pants in rapt attention as the highly esteemed general flexes her thick-as-hams biceps. The passionate lovers have already wed, and Daddy's gonna be pissed when he finds out. Too bad for him the marriage is legal. What U.S. military is this, one has to wonder, and did Cassio (Zac LaRue) get a lap dance from a Bianca (Brandy de Lara) twice his height in Shakespeare's script too? Impact Theatre presents an *On Our Backs* sort of fantasy in which the striking Moor swaggers across the stage, consulting with her officers on how to beat the Ottoman battalion or disarming three brawling soldiers in the blink of an eye. It's ever more painful when she buys cunning Iago's pack of lies and her confidence tragically crumbles to the ground. Cooper is mesmerizing, and Casey Jackson as Iago brilliantly reinvents the role into a sexually charged display of beguilement. This *Othello* is on fire. (Giattina)

Vincent in Brixton Lucie Stern Theatre, 1305 Middlefield, Palo Alto; (650) 903-6000, www.theatreworks.org. \$20-50. Wed-Sat, 8pm (also Sat/26, 2pm); Sun, 2 and 7pm (no 7pm show April 3). Through April 3. TheatreWorks performs Nicholas Wright's new drama about a young Vincent Van Gogh.

dance

► **Lizz Roman and Dancers** CELLspace, 2050 Bryant; 269-1283. Thurs-Sat, 8pm. \$20. See "Space Travel," page 45.

Strong Current Dance Company ODC Theater, 3153 17th St; 863-9834. Thurs-Sat, 8pm. Through April 2. \$18-20. See Critic's Choice.

Takami and Toumei MoBu Dance Group Jon Sims Center for the Arts, 1519 Mission; 554-0402, www.mobudance.com. Fri-Sat, 8pm. Through April 2. \$13-15. The "modern butoh" group performs Shizuki, an experimental collaboration of dance, glass art, and music.

Bay Area

Diablo Ballet Dean Lesher Regional Center for the Arts, 1601 Civic, Walnut Creek; (925) 943-SHOW, www.diabloballet.org. Fri-Sat, 8pm. \$26-38. The company presents its 11th-anniversary celebration, featuring choreography by Marius Petipa (*Grand pas de deux*, from *Paquita*), Norbert Vesak (*Belong*), Val Caniparoli (*Aquilaris*), and KT Nelson (*They've Lost Their Footing*).

performance

► **'And Jesus Moonwalks the Mississippi'** Magic Theatre, Fort Mason Center, Marina at Laguna; 626-0452, ext 106, www.playwrightsfoundation.org. Tues, 7:30pm. \$10-15. The Playwrights Foundation presents a staged reading of Marcus Gardley's new work as part of its "In the Rough" playwright series.

► **'Blue Blanket Bust-Up'** 50 Mason Lounge, 50 Mason; www.blueblanketimprov.com. Tues, 8pm. \$5. Blue Blanket Improv performs.

► **C.A.F.E. Off-Market Theater and Studio**, 965 Mission; www.cafearts.com. Thurs, 8pm; "Techno Jam," \$5-10. Fri-Sat, 8pm: Electric Candyland Technology Improv, \$15. Fri-Sat, 8pm: "Improv Revolution," \$10. Sat, 10pm: "Ha Bloody Hal," \$10. Mon: "Playwright of the Month," \$10.

► **'Candide: In Concert'** Herbst Theatre, 401 Van Ness; 392-4400. Sat, 8pm. \$15-30. Lamplighters Music Theatre performs Leonard Cohen's musical, originally adapted from Voltaire.

► **Christian Cagigal** Exit Theatre, 156 Eddy; (650) 737-8278. Fri-Sat, 8:30pm. \$10. The magician performs.

► **Climate Theater** 285 Ninth St; 863-1076. Ongoing. \$5. Mon, 8pm: "Monday Night Improv Jam," presented by the San Francisco Improv Co-Operative. Tues, 8pm: "Tuesday Night Improv Special: Night of 1,000 Games," short-form improv jam.

► **'Comedy on the Square'** Shelton Theater, 513 Sutter; 522-8900. Ongoing. \$15. Fri, 10pm: "Big City Improv."

► **'Dirty Little Secret'** Empire Plush Room, 940 Sutter; 885-2800, www.empireplushroom.com. Ongoing. Fri-Sat, 11pm. \$25. This evening of performance is a "roaring '20s revue."

► **'Fauvgirls!'** Marlena's, 488 Hayes; 864-6672, www.sfdrag.com. Sat, 10pm, free. Victoria Se-crét and Alexandria host this fabulous drag extravaganza featuring Anjelica Devarox, Davida, Chanel, and others.

► **'Feral Colonies'** Varnish Fine Art, 77 Natoma; 222-6131, www.varnishfineart.com. Fri, 8pm. \$7. The world of abandoned, urban kitties inspires performances by burlesque artist Lily LeRouge, musicians Freedom Rock, the Turks, and others. The film *Kat's Kradle* screens. A portion of the proceeds benefits PAWS.

► **'The FOB Show'** Bindlestiff Studio, 505 Natoma; 255-0440. Thurs-Sat, \$7-12. Through April 2. Performers tackle Filipino experiences of immigration with sketch comedy, shadow puppetry, photography, and more.

► **'Rebirth of a Nation'** Yerba Buena Center Theater, 700 Howard; 978-ARTS, www.ybca.org. Lecture: Thurs, 6:30pm; performance: Fri-Sat, 8pm. \$24-45 (Thurs/24, \$6 or free with ticket to Fri or Sat performance). See 8 Days a Week, page 54.

Continued on page 84

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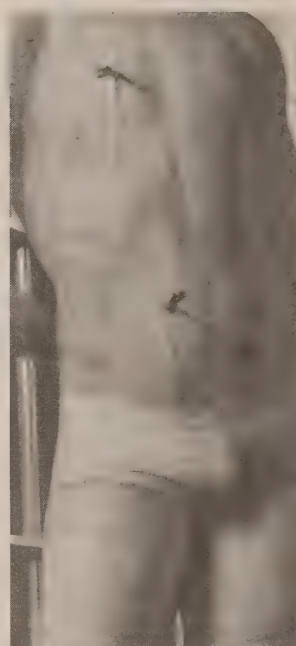
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film listings

Performance

From page 83

'When God Winked' Marsh, 1062 Valencia; 826-5750, www.themarsh.org. Wed, 8pm. \$8-12. Playwright Ron Jones performs his piece

about the great beyond.

'W. Kamau Bell Gets a Haircut' Purple Onion, 140 Columbus; 290-4456, www.wkonline.com. Thurs, 8:30pm. \$10-14. Dwayne Kennedy, Mark Flournoy, and Eleanor Peplam perform improvisational theater.

Bay Area

'Enter the Mediums: The Following Episodes' Woody Woodman's Finger Palace, 903 Cedar, Berk; (510) 528-1023. \$27.50. Witold Wolfe, T. Flournoy, and Eleanor Peplam perform improvisational theater.

'Fantasy Travellers' Marin Veterans' Memorial Auditorium, Avenue of the Flags at Civic Center, San Rafael; (415) 499-6800, www.ticketmaster.com. Sat, 3pm. \$18-32. See 8 Days a Week, page 54.

'A Single Woman' Redwood Gardens, 2951 Derby, Berk; (510) 587-3228, lonab4@yahoo.com. Mon/28 and March 31, 7pm. \$10. Also: March 30, 7pm, Temple Beth Shalom, 642 Dolores, San Leandro; April 2, 2:30pm, Claremont House, 4500 Gilbert, Oakl. Same phone number and price. Performances of this play about activist Jeannette Rankin, the first woman elected to Congress, benefit Women for Peace.

'Tomorrow Is Today' Destiny Arts Center, (510) 597-1619, www.destinyarts.org. Fri-Sat, 7:30pm. \$6-20. Youths and professionals collaborated to produce this dance-theater-martial arts piece, performed by Destiny Arts Youth Performance Company, about waiting at an airport.

'You Bet Your Improvisor!' Temescal Arts Center, 511 48th St, Oakl; www.un-scripted.com. Fri-Sat, 8pm; Sun, 3pm. \$7-10. The Un-Scripted Theater Company performs an improvised game show.

comedy

Brainwash 1122 Folsom; www.brainwash.com. Thurs, 8pm: "Brainwash Comedy Competition," preceded by an open mic at 7pm, free. Buriel Clay Theater 762 Fulton; www.book-housecafe.com. Fri, 8:30-10pm: "Bernard's Funny Fridays," \$15.

Canvas Gallery 1200 Ninth Ave; 504-0010. Tues, 8pm: "Comedy Open Mic Night," with host Susan Alexander, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "StandUp Showcase," with rotating hosts Leah Eva and Sam Arno, free.

Cobb's Comedy Club 915 Columbus; www.cobb-comedyclub.com, www.ticketweb.com. Wed, 8pm: "All-Pro Comedy Showcase," \$10. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): Alonzo Boden, \$15-20.

50 Mason Lounge 50 Mason; 398-4129, www.50masonlounge.com. Wed, Fri-Sat, 8pm: "San Francisco Comedy Club Showcase," \$10. Thurs, 8pm: "s Funny Females Stand-up Comedy Showcase," hosted by Susan Alexander, \$7. Green Room Comedy Club 2801 Leavenworth; 674-9333, www.greenroomcomedy.com. Wed and Mon-Tues, 8:30pm: "Green Room Pro Showcase," \$10. Thurs-Sun, 8:30pm: Jamie Lisow with Mark Yaffee, \$12-20.

Luggage Store 1007 Market; www.luggagetuesdays.blogspot.com. Tues, 8pm: comedy open mic, free.

Mock Cafe 1074 Valencia; 826-5750, ext. 5, www.themarsh.org. Sat, 9:30 and 11pm: Stand-up comedy, \$7.

Purple Onion 140 Columbus; 956-1635. Thurs, 9pm: "Purple Onion Comedy Night," \$10. SFCC Club House 414 Mason, Ste 705; www.sf-comedycollege.com. Sat, 6-7:30pm: "San Francisco Comedy College Graduation Show," free. Sat, 8pm: "The Stand-up Project," free.

Shelton Theater 533 Sutter; 522-8900, www.comedyintheshelton.com. Sun, 8:30pm: "Tom Smith Comedy Showcase," with Tony Sparks, Sammy Wegent, and Michael Capazola, \$15. Uptown 200 Capp; 206-9997. Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

Wednesday: Canvas Cafe 1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net. "Open Mic Talent Showcase," 7:30pm, free. Lost and Found Saloon 1353 Grant, SF; (415) 981-9557. Open mic with host Chris Brown, 8:30pm, free.

Thursday: 16th Street and Mission BART plaza 16th St at Mission, SF; (415) 255-9881. "CAI Street Arts Workshop," open mic, 9:30pm, free. Mediterranean Cafe 2475 Telegraph, Berk; (510) 526-5985. "Word Beat Reading Series," with featured readers Ellen O'Donnell and Marvin Hiemstra, 7pm, free. Dalva 3121 16th St, SF; "Poetry Mission Thursdays," open mic hosted by Elz, with featured reader Bonnie Singman, 7-9pm, free. Railroad Expresso 705 Monterey, SF; (415) 333-4009. Open mic, 7pm, free. EastSide Arts Alliance 2587 International Blvd, Oakl; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations accepted. Mechanics' Institute 57 Post, SF; (415) 393-0100, www.milibrary.org. "Robert Frost's Birthday Celebration and Public Reading," 6pm, \$7.

Friday: Intersection for the Arts 446 Valencia, SF; (415) 626-2787, www.theintersection.org. "Writerscorps Reading Series Finale," with featured reader Elissa Perry, 7:30pm, \$5-15. Cafe International 508 Haight, SF; (415) 552-7390. "Final Fridays," 7pm, free. Galeria de la Raza 2857 24th St, SF; (415) 826-8009. "Teen Troubadours Tout Tales of Trial and Tribulation," with Youth Speaks poets, 7:30-10pm, free.

Saturday: Red Vic Peace Center 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5-9pm, free. Pegasus Books 2349 Shattuck, Berk; (510) 649-1320. "Poets for Peace," with featured readers Joyce Jenkins, Ilya Kaminsky, and David Reid, 8pm, free. Berkeley Art Center 1275 Walnut, Berk; (510) 522-9753. "Rhythm and Muse," open mic with singer Kim Rea and guitarist Joe Lococo, 7pm, free. Sunday: Cafe Prague 284 Pacific, SF; (415) 905-8837. Q.R. Hand Jr. reads, plus open mic, 4:50-6pm, free. Cody's Books 2454 Telegraph,

Berk; (510) 845-7852. "Poetry Flash," with Len Anderson and Tobey Kaplan, 7:30pm, \$2. Monday: Purple Onion 140 Columbus, SF; (415) 217-8400, www.caffemacaroni.com. Open mic hosted by the Kitchenettes, 7pm, \$5. Bird and Beckett Books 2788 Diamond, SF; (415) 586-3733. Poets Sam Witt and Ilya Kaminsky read, 7:30pm, donations accepted. Priya Indian Cuisine 2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com. "Poetry Express: Mothers and Sisters Theme," 7pm, free. Tuesday: Black Repertory Theatre 3201 Adeline, Berk; (510) 652-2120. "Twilight Tuesdays," open mic, 7-9pm, \$5.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Dave Kim, Laurie Koh, Patrick Macias, Lynn Rapoport, and Chuck Stephens. The film intern is Matthew Lake. For show times see Rep Clock, page 94, and Movie Clock, page 95. For complete film listings, see www.sfbg.com.

Fearless Tales Genre Fest

The second annual Fearless Tales Genre Fest runs March 29-April 3. Venues include the Victoria Theatre, 2961 16th St, S.F.; and the Castro Theatre, 429 Castro, S.F. Information on tickets (most shows \$10) and a complete schedule can be found at www.fearlesstales.com. For commentary see "Z Masters," page 436. All times are p.m.

Tues/29

Victoria Hundra 7. The Witch Who Came from the Sea 9:15.

Opening

After Midnight See Movie Clock. (1:29) Castro, Smith Rafael.

D.E.B.S. See "D.E.B.S., Come Out," page 41. (1:31) Embarcadero, Shattuck.

Dot the I After breakthrough roles in Amores perros and Y tu mamá también, dreamboat Gael García Bernal transformed into a movie veteran with his enviable work in *The Motorcycle Diaries* and *Bad Education*. With his bright future all but ensured, *Dot the I* seems an inexplicable bump in the road. To be kind, the film is a half-assed stab at reflexivity that'd play better as a 10-minute student film. Gael suits up as Kit, a young Brazilian who falls for Carmen (Natalia Verbeke), a touchy lass recently married to rich Brit Barnaby (James D'Arcy). The film's first hour is in-sufferably elusive; we don't know anything about these characters, and writer-director Matthew Parkhill can't go more than 30 seconds without preparing us for the inevitable twist via creepy synth tones, inscrutable comments, or, best yet, constant cutaways to distant, grainy images resembling videotape footage. For uncertainty to translate to tension, we need to be involved with a character or two; it isn't going to happen with Parkhill behind the helm, cooking up an endless series of stoned plot twists. (1:31) Act I and II, Opera Plaza. (Goldberg)

Guess Who Ashton Kutcher clashes with Bernie Mac in this *Meet the Parents*-style spin on *Guess Who's Coming to Dinner*. (1:44) Century Plaza, Century 20, Presidio, Shattuck.

Mail Order Wife Reality television opens itself up nicely to parody, but sometimes the plumpest targets are the toughest to nail. Such is the case with *Mail Order Wife*, a

Continued on page 86

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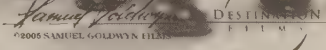
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film listings

Ongoing

From page 86

jumps and spins. Never mind physical conditioning, girls — if you build the right computer simulation, you too can

triple-lutz in a snap. But apparently science, math, and feminism are incompatible with being a Disney princess, because as soon as Casey starts to skate pretty, she ditches her laptop and Harvard University scholarship. The disapproving rants of Casey's dowdy feminist mom (Joan Cusack) only reinforce the message. Trachtenberg's acting just plain sucks, and so does her flappy-armed skating routine. Kim Cattrall, who plays a morally sketchy coach, looks the whole time like she swallowed something unpleasant. (1:32) *Century Plaza*, *Century 20*, *1000 Van Ness*, *Orinda*, *Shattuck*. (Koh)

In My Country Adapted from South African Antjie Krog's autobiographical account of the Truth and Reconciliation Commission hearings, which were established to oversee the apologies made by human rights abusers under apartheid, *In My Country* is ultimately undone by its seeming uncertainty as to whether or not it can hold an audience's attention. Instead of simply focusing on this arresting tale of

human nature and sociopolitical crisis, director John Boorman (*Tailor of Panama*, *Deliverance*) also inserts romance; it's as though halfway through filming, the director began to second-guess the strength, and appeal, of his film's plot. While *Washington Post* reporter Langston Whitfield (Samuel L. Jackson) is covering the hearings (in turn bearing witness to a myriad of terrible stories of human atrocity), he befriends Anna Milan (Juliet Binoche), an Afrikaner poet and fellow journalist. Their relationship deepens, and she soon becomes a key player in his struggle with the violence around him, as well as his own internal struggles. Despite strong performances, the romantic subplot is unnecessary in a film distinguished by its realistic accounts — by way of individual recollections, and confessions by colorful and sometimes revolting characters — of apartheid's travesties. (1:46) *California*, *Galaxy*. (Lake)

The Jacket (1:42) *Century 20*, *1000 Van Ness*. **Kinsey** (1:58) *Lumiere*, *Shattuck*.

Lost Embrace (1:40) *Balboa*.

• **Masculine Feminine** (1:43) *Opera Plaza*.

• **Million Dollar Baby** (2:14) *California*, *Century Plaza*, *Century 20*, *Grand Lake*, *1000 Van Ness*, *Presidio*.

• **Millions** Duffel bags full of cash seem to be a recurring problem in Danny Boyle's films (*Shallow Grave*, *Trainspotting*, *28 Days Later*), the cause of broken friendships and untimely exits, some healthy, some deadly. This motif appears again in Boyle's latest, *Millions*, only its PG rating doesn't allow for the generally unhealthy (yet so deliciously intriguing) mayhem that often ensues in his other works. Instead the director ventures into territory any offbeat gallows humorist worth his or her reputation would write off as cinematic quicksand: a feel-good narrative — with kids. And he still manages to keep the trainspotters and auteur-chasers satisfied, this time with an impressive visual palette. In a quiet northern England town, nine-year-old Anthony (Lewis McGibbon) and his seven-year-old brother, Damian (Alex Eitel), are adjusting relatively well despite the recent death of their mother — at least until a bag stuffed with money literally lands on top of Damian and sets off a slew of complications. Oddly, the director's transition from apocalyptic horror to Christmas-special material feels almost natural; the movie's tongue-in-cheek titles and aerial shots strategically placed in dramatic scenes are recognizable fingerprints. It's as if the director were playing parts of a familiar tune — just in a different (PG-rated) key. (1:37) *Albany*, *Embarcadero*, *Empire*. (Kim)

• **Nobody Knows** (2:18) *Shattuck*.

The Pacific (1:46) *Century Plaza*, *Century 20*, *Kabuki*, *1000 Van Ness*.

Prozac Nation (1:38) *Roxie*.

Ray (2:32) *Galaxy*.

The Ring Two The Japanese-horror-remake machine keeps grinding with *The Ring Two*, which, like last year's *The Grudge*, ups the cred factor by retaining the services of an authentic Japanese-horror director (*Ringu* and *Ringu 2* helmer Hideo Nakata). Still reeling from their encounter with a certain haunted video tape, newspaper reporter Rachel Keller (Naomi Watts) and precocious son Aiden (David Dorfman, back in spooky-kid mode) move to the Goonies-approved town of Astoria, Ore., to make a fresh start. Too bad evil ghost Samara — she of the flowing black hair, watery countenance, and television-lurking ways — isn't quite ready to let them off the hook. Two lacks the first film's urgency (adios, "seven days" gimmick), opting instead for slower-burning dread, artier touches, and an *Omen* homage or two. Intriguing though it is, *Two* is hardly as scary as the first *Ring* — many of that film's most searing images are freely recycled here, without enough ante-upping to produce fresh thrills. (1:51) *Century Plaza*, *Century 20*, *Grand Lake*, *Kabuki*, *1000 Van Ness*. (Eddy)

• **Robots** (1:31) *Century Plaza*, *Century 20*, *Grand Lake*, *Kabuki*, *Metreon IMAX*, *1000 Van Ness*, *Orinda*, *Presidio*.

Schultz Gets the Blues The Germans are known for all sorts of things — philosophy, beer, and sausage form a particularly potent triumvirate — but zydeco music is admittedly not one of them. Enter Citizen Schultz (Horst Krause), a portly fellow hailing from a rural stretch of the Rhineland: a miner by trade and accordionist at heart. *Schultz Gets the Blues*'s protagonist makes waves when he breaks with tradition (i.e., polka) in jamming with a Bayou-friendly radio station and preferring jambalaya to bratwurst.

Michael Schorr's direction is slow to the point of being languid — the heavy shades of Jim Jarmusch's narrative style often seem flatly imitative — but he has a good feel for character and quirk, making *Schultz Gets the Blues* a pleasant, if not

SAN FRANCISCO CHRONICLE, Ruthe Stein
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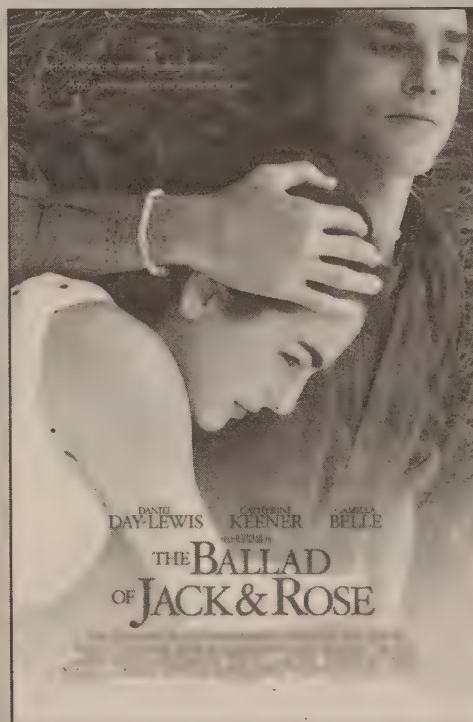
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Continued on page 90

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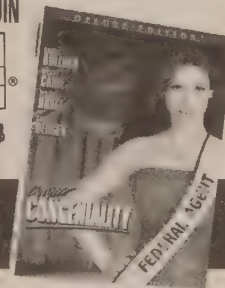
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Sebastopol, Sebastopol Cinema 9
Sonoma, Sonoma Cinema 6
Vacaville, Brenden 16 digital
Vallejo, Century 14 Valley digital

Ongoing

From page 88

entirely memorable, movie. (1:54) *Opera Plaza, Shattuck*. (Goldberg)
• Sideways (2:04) *Lumiere, Shattuck*.
Steamboy It's been a long wait for writer-director-artist Katsuhiro Otomo's follow-up to his 1988 *Akira*. While that film was a harrowing masterpiece of apocalyptic anime, *Steamboy* is a mellow affair: a family-friendly meditation on science set in England during the industrial revolution. A boy named Ray, the youngest in a clan of eccentric inventors, inherits the mysterious "steam ball," a gizmo that puts him center stage in a sinister plot that threatens London's Great Exhibition. With a \$22 million budget, *Steamboy* dazzles visually for sure, but the story is slight and suffers from major pacing issues, even in the abbreviated, English-dubbed U.S. cut of the film (screening at the Act I and II in Berkeley; the *Lumiere* in San Francisco is screening the complete, English-subtitled Japanese version). Otomo still knows how to stage astonishing action set pieces, but endless shots of bursting pipes and crumbling scenery undo most of the goodwill. The end result is far from a new milestone in animation and more like a Tom Swift adventure that's been padded out by several hundred pages. Subtitled version: (2:00) *Lumiere*. Dubbed version: (1:46) *Act I and II*. (Macias)

• Sunset Story Taken on its own, the setting for Laura Gabbert's documentary — a SoCal retirement home for political progressives — is fascinating enough to warrant cinematic attention. But Gabbert's focal points, a pair of lifelong radicals who meet at the center (and who have both remained feisty into their twilight years), add poignancy, wry comedy, and inspiration to her portrait. Former teacher Iria (age 80) and ex-social worker Lucille (age 95) both retired at age 76; it's pretty clear that both women would've kept at their jobs had their physical health not begun to decline. At Sunset Hall; they and other residents watch CNN, post "Free Mumia" signs, peruse large-type books on Lenin, and sing protest songs — as well as worry about their illnesses and complain about the facility's food selection (after a newspaper prints a photo of Iria brandishing a sign at a public transit rally, she cracks, "It should have read: Chef wanted!") Meanwhile, Lucille awaits death with rueful acceptance, matter-of-factly asking the doctor, "When is the end coming?" Ultimately a sensitive study of aging, *Sunset Story* also proves you're never too old to run a voter registration drive or trash-talk about the vice-president's wife. (1:13) *Balboa*. (Eddy)
The Upside of Anger In a beautifully appointed home in Detroit's tony outskirts,

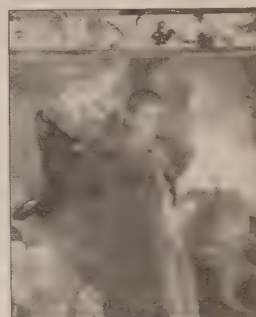
Continued on page 92

critic's choice: film

'Donkey Skin'

March 24–30, Balboa Theater

Made in 1970, in the wake of a brief but charm-breaking midcareer sojourn in Hollywood, Jacques Demy's *Donkey Skin* finds the director striving at least partly for the enchantment found in his earlier, more famous films. Yet this sun-dappled fairy-tale adaptation, drawn from *Cinderella* creator Charles Perrault, is also spiked with fun-puncturing irony and laced with a strong sense of the decay inherent in decadence. When Demy makes a shack in the forest briefly gleam like a diamond, it's hard to avoid thinking that no amount of jewel-encrusted fabulosity can cover up the sludge of the real world. *Donkey Skin*'s pastoral scenery, animalistic themes, and fabulist perversity can be found in an exaggerated form in at least one derivative work, Walerian Borowczyk's 1975 *The Beast*. Though Demy is looking backward — at Jean Cocteau (whom a 17th-century fairy cites, along with Apollinaire, as a "poet of the future") in particular — he does so only to insert jarring anachronistic details into the resulting almost-too-pretty pictures. One scene looks like a Brueghel painting, another features a helicopter. Cocteau's muse and frequent star Jean Marais appears in *Donkey Skin* as an incestuous king, and the Beast from that director's *Beauty and the Beast* (1946) still has the visage and capriciousness of a spoiled tabby. It's a wry joke of Demy's that the only woman more beautiful than a red-haired Catherine Deneuve (as a queen) is a blond-haired Deneuve (as her daughter, who must flee a palatial domain clad in ass hide in order to find her destiny). East-mancolor wasn't available, so *Donkey Skin*'s royal cherry reds and berry blues aren't as immaculate and dominant as the pastels of *The Umbrellas of Cherbourg*. Which is exactly Demy's point: fantasy to the contrary, Mother Nature isn't easy to paint, or to tame. See *Movie Clock* for show times. (Johnny Ray Huston)



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film listings

Ongoing

From page 90

Terry Wolfmeyer (a fearless Joan Allen) wakes up to find her husband missing. And since Terry's no dummy — yeah, she knows that motherfucker's off canoodling with his Swedish secretary — her reaction is to get really, truly, royally pissed off. As *The Upside of Anger* illustrates over and over again, hell hath no fury like Terry Wolfmeyer scorned. The woman's not just upset; she's a Gray Goose Vodka-powered tornado of rage. This could be *Diary of a Mad White Woman*, except Terry's AWOL hubby isn't around to feel her wrath. In the damage path: daughters Hadley (Alicia Witt), Emily (Keri Russell), Andy (Erika Christensen), and Popeye (Evan Rachel Wood) and affable neighbor Denny (Kevin Costner), a baseball star turned radio personality who anoints the newly single Terry his "drinkin' buddy," though it's clear he'd like her to be more. Writer-director and costar Mike Binder (HBO's *The Mind of the Married Man*) is clearly aiming for an *American Beauty*, dark-heart-of-suburbia vibe. But *Anger* lurches at times, mixing melodrama with occasionally crude humor and a last-act twist that very nearly betrays the film's hooray-for-anger message. (1:58) **Century 20, 1000 Van Ness.** (Eddy) **Walk on Water** (1:44) Embarcadero, Shattuck. **The Wild Parrots of Telegraph Hill** (1:13) Embarcadero, Shattuck, Smith Rafael. **William Shakespeare's The Merchant of Venice** (2:18) Four Star, Opera Plaza, Shattuck.

Rep picks

American Bellydancer: Life, Liberty, and the Pursuit of Dance Sensual and often rather spangled, belly dancers don't get as much high-culture respect as, say, ballerinas. But as Jonathan Brandeis's entertaining new doc attests, it's an incredibly accessible art form, inspiring fierce devotion in its practitioners (largely female, but in every shape, age, and color) and enthralling wildly diverse audiences. Belly dancing's history and cultural significance — both in the United States and in the Middle East — are discussed, but the bulk of the film focuses on Miles Copeland, a music-biz veteran whose latest project is managing a touring company of professional dancers (his goal: to make Middle Eastern music and dance into the new *Riverdance*). The women in the company clash with Copeland, each other, and the annoyances of living on the road, but it's abundantly clear that the joy they feel while performing makes everything worthwhile. Other dancers interviewed include NorCal luminary Suhaila Salimpour, who'll be at the film's local premiere along with Copeland and other featured subjects. (1:29) *Dance Mission Theatre.* (Eddy) **Donkey Skin** See Critic's Choice. (1:40) Balboa. **6ixtymin9** Don't open the door. That's the lesson Tum (Laila Ponnyapak) is slow to learn in Pen-ek Ratanarung's second feature. *6ixtymin9*'s plot — beautiful, extremely introverted female apartment-dweller keeps killing unwelcome intruders — wouldn't be that different from *Requiem for a Dream*, save a box of cash and some gangster hijinks. But Ratanarung plays the scenario for laughs more than shocks. As his heroine mops up the mess and runs out of places to hide the growing number of corpses, a male-model cop love interest only gives her one more candy-colored mess to mop up. Fans of Ratanarung's *Last Life in the Universe* will find ample proof that Christopher Doyle didn't make or break that film's success. The visuals here are just as striking, though closer to the rainbow of Ratanarung's *Mon-rak* *Transistor* than to *Last Life*'s cool blues and leafy greens. (1:54) *Four Star.* (Huston) ♦

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Drugstore cowgirl: Christina Ricci stars in *Prozac Nation*, at the Roxie.

Bellydancer: Life, Liberty, and the Pursuit of Dance (Brandeis, 2005) *Fri-Sat, 10 (also Fri, 7; Sat, 8).*

GOETHE-INSTITUT 530 Bush, SF; (415) 263-8768, www.goethe.de/sanfrancisco. \$5. "Deconstructing the Foreign: Documentary Films from Germany": *Riders of the Sacred Blood* (Wolfsperger, 2003) *Tues, 7:30.*

HUMANIST HALL 390 27th St, Oakl; (510) 776-2127. Free (\$5 donation suggested). *Who Bombed Judi Bari?* *Wed, 7.*

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). \$10. "Smut Shop Cinema: The Subject Is Sex," short films *Fri, 8.*

PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$4-8. "Edgar G. Ulmer: The Man from Planet B": *Green Fields* (Ulmer, 1937) *Thurs, 7:30; Detour* (Ulmer, 1945) *Fri, 7:30; The Man from Planet X* (Ulmer, 1951) *Fri, 9:15; Ruthless* (Ulmer, 1948) *Sat, 7; Moon over Harlem* (Ulmer, 1939) *Sat, 9:05. "Buddhism and Film": Tokyo Story* (Ozu, 1953) *Mon, 3. "Alternative Visions": "The Birdpeople" Tues, 7:30.*

RED VIC 1727 Haight, SF; (415) 668-3994. \$4-7. *Don't Look Back* (Pennebaker, 1965) *Wed, 2, 7:15, 9:20. A Skin Too Few: The Days of Nick Drake* (Berkvens, 2000) *Thurs, 7:15, 9:15. Down by Law* (Iarmusch, 1986) *Fri-Sat, 7:15, 9:30 (Sat, 2, 4:15). Ram Dass: Fierce Grace* (Lemle, 2001) *Sun-Mon, 7:15, 9:20 (also Sun, 2, 4:15). "The Hippie Temptation" (CBS News, 1967) Tues, 7:15, 9:15.*

Schedules are for **Wed/23-Tues/29** except where noted. Double features are marked with a *. Director and year are given when available. All times are p.m. unless otherwise specified.

ACT I AND II 2128 Center, Berk; (510) 464-5980, www.landmarktheatres.com. Call for price. "The Midnight Special": *Army of Darkness* (Raimi, 1993) *Fri-Sat, midnight.*

ARAB CULTURAL AND COMMUNITY CENTER 2 Plaza, SF; (415) 664-2200, outreach@arabculturalcenter.org. Call for price. "Arab Women's Film Series": *Umm Kalthum: A Voice like Egypt* (Goldman, 1996) *Tues, 7.*

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; (415) 824-3890, www.atastite.org. \$3-10. OpenScreening, short films *Thurs, 8. "Cinemasports Lost Episodes,"* archived works from past Cinemasports events *Fri, 8. Other Cinema,* works by and about Erik Davis and Robert Anton Wilson *Sat, 8:30.*

BALBOA THEATER 3630 Balboa, SF; (415) 221-8184, www.balboamovies.com. \$6-8.50. *Donkey Skin* (Demy, 1970) *March 24-30, call for times.*

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatresf.com. \$5.50-8.50. *Eating Out* (Brocka, 2004) *Wed-Thurs, 7, 9:15 (also Wed, 1, 3, 5). After Midnight* (Ferrario, 2004) *March 25-30, 7, 9:15 (also Sat-Sun, Wed, 1, 3, 5).*

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9. *Born into Brothels* (Kauffman and Briski, 2004) *call for times. The Wild Parrots of Telegraph Hill* (Irving, 2004) *call for times. Downfall* (Hirschbiegel, 2004) *call for times. After Midnight* (Ferrario, 2004) *March 25-31, call for times.*

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American films (from 1932 to '62) *Thurs, 7; e-mail for film title and to RSVP.*

DANCE MISSION THEATER 3316 24th St, SF; (415) 273-4633, www.dancemission.com. \$10. *American*

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. \$4-8. *Prozac Nation* (Skjoldbjærg, 2001) *Wed-Thurs, 8, 10 (also Wed, 4). "The Animation Show 2005" Wed-Thurs, 6:20 (also Wed, 2).*

SAN FRANCISCO CINEMATHEQUE Yerba Buena Center for the Arts, 701 Mission, SF; (415) 552-1990, www.sfcinematheque.org. \$4-7. "Still/Here: Two Films of the City," works by Christopher Harris and Peter Hutton *Thurs, 7:30.*

SAN FRANCISCO MUSEUM OF MODERN ART Koret Center Lecture Room, 151 Third St, SF; (415) 538-2693, www.sfmoma.org. Free with museum admission (\$6-10). "Artist at Work: Robert Bechtle" (KQED and Spark, 2005) *daily except Wed, hourly starting at 11:30am. Through June 5. "Jack Stauffacher: Printer" (Faris, 2003) Mon-Thurs, Fri, 2:30; Sat-Sun, 1. Through April 17, John Szarkowski: A Life in Photography* (Woodward and McLeod, 1998) *Mon-Thurs, Thurs-Fri, 4 (also Thurs, 7:30); Sat-Sun, 3. Through May 15.*

SAN FRANCISCO PUBLIC LIBRARY 100 Larkin, SF; (415) 557-4461. Free. "Dashiell Hammett": *Dashiell Hammett: Detective, Writer* (1999) *Thurs, noon.* Large-screen video presentation.

THREE DOLLAR BILL CAFE San Francisco LGBT Community Center, 1800 Market, SF; (415) 235-4821, pete@threedollarbill.com. Free. "Three Dollar Bill Cinema," short films *Thurs, 7:30.*

WOMEN'S BUILDING 3543 18th St, SF; (415) 861-7444, www.womeninstruggle.com. Call for price. *Women in Struggle* (Khouri) *Sat, 7. Filmmaker Buthina Cnaan Khouri in person.*

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$5-8. Bay Area Video Coalition presents: *Visioning Tibet* (Solotaroff, 2005) *Wed, 7:30. "Ravished: Retro and Recent Kink": "Cinekick Shorts" Fri, 7:30. San Francisco Performances presents "Dance/Screen": "Paul Taylor Dance Films" Tues, 7 (free but reservations recommended).* ♦

MARCH 29 TO APRIL 3 2005

FEARLESS TALES

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AND

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WEDNESDAY, MAR 30

6:00pm ZOMBIE NATION Presented by Director Ulli Lommel

8:30pm THE ZODIAC KILLER with Q&A with Director Ulli Lommel and Star David Hess

11:00pm BROKEN LOW

Thursday, Mar 31

6:00pm NINE DAYS OF HELL with

At The Victoria Theatre

Tuesday, Mar 29

7:00pm HUNDRA, Presented by Director Matt Cimber

9:15pm THE WITCH WHO CAME FROM THE SEA with Q&A Director Matt Cimber

Wednesday, Mar 30

6:00pm ZOMBIE NATION Presented by Director Ulli Lommel

8:30pm THE ZODIAC KILLER with Q&A with Director Ulli Lommel and Star David Hess

11:00pm BROKEN LOW

Thursday, Mar 31

6:00pm NINE DAYS OF HELL with

At The Castro Theatre

Thursday, Mar 31

4:00pm CANDY SNATCHERS

6:00pm DON'T LOOK BACK

8:00pm TWO THOUSAND MANIACS! With sneak peak at 2001 MANIACS presented by director Tim Sullivan and Stars Christa Campbell and Dylan Edrington.

Friday, Apr 1

4:00pm MY LITTLE EYE

7:00pm INNOCENT BLOOD with special introduction from Director John Landis

9:30pm AN AMERICAN WEREWOLF in London with Q&A with Director John Landis

Saturday, Apr 2

11:30pm BLOOD FEAST with short film SCREAM FOR ME

1:30pm MALEVOLENCE with short

8:00pm HORSEIE'S RETREAT with short film ENCOUNTER

10:30pm DEAD MEAT with short film LATCHKEY

Sunday, Apr 3

12:00pm ANTI-HORROR with short film FILTHY

2:30pm THE LEGEND OF CRAZY GEORGE

5:15pm RED COCKROACHES

7:30pm THE CURSE OF EL CHARRO with short film THE LETTER FROM MINA

10:00pm BLOODLINE

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Frame by frame: Life's a movie for *After Midnight* pair Amanda (Francesca Inaudi) and Martino (Giorgio Pasotti).

'After Midnight'

Another day in paradiso

Italian import *After Midnight* arrives touted as the new *Cinema Paradiso*, but even those for whom the phrase "the new *Cinema Paradiso*" inspires immediate evacuation procedures should give writer-director (and film critic) Davide Ferrario's new film a chance. Yes, *After Midnight* does have its fair share of whimsy, exacerbated by droll, très *Amélie* narration. But dammit—I liked it in spite of my cynical, snarling self. Shy Martino (Giorgio Pasotti) spends nights prowling Turin's enchanting Museum of Cinema; his job as a watchman consists mostly of screening silent films for an audience of one. He's particularly fond of Buster Keaton, and when he literally collides with the free-spirited Amanda (Francesca Inaudi, who resembles a punky Penélope Cruz), he clumsily tries to woo her using tactics cribbed from the Great Stone Face's playbook. Amanda's unofficial boyfriend, a car thief and unrepentant ladies' man known simply as the Angel (Fabio Troiano), is less than thrilled by Martino's entrance into Amanda's life, but the trio manage to do all right, for a while anyway—à la the overly referenced *Jules et Jim*. A wry sense of humor saves *After Midnight* from being too saccharine and clichéd, although the dreaded phrase "a love letter to cinema" could conceivably apply here. Moreover, *After Midnight* is a charming mélange of romance, mathematics (weirdly enough), and vintage-film swooning, in the best way possible. *Castro, Smith Rafael*. (Cheryl Eddy)

Show times are for Wed/23–Tues/29 except where otherwise noted. Double features are marked with a * & Wheelchair accessible. ♯ Listening device. P Free, reduced-rate, or validated parking. See Rep Clock, page 94, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.

San Francisco

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. *Donkey Skin* Thurs–Tues, 1, 3, 5, 7, 9. *Lost Embrace* Wed, 12:15, 2:30, 4:45, 7, 9. *Sunset Story* Fri–Tues, 12:30. * *Lost Embrace* Fri–Tues, 3:40, 7:15; and *Gunner Palace* Fri–Tues, 2, 5:35, 9:10. * *Raging Bull* Wed–Thurs, 1:45, 7; and *Taxi Driver* Wed–Thurs, 4:30, 9:35.

BRIDGE Geary/Blake. 267-4893, 777-FILM, #025. *Melinda and Melinda* (starts Wed) 1:45, 4:20, 7, 9:40 (also Fri–Sun, 11:30a).

CENTURY PLAZA ♯ P South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. *Be Cool*, *Guess Who* (starts Fri), *Hitch*, *Hostage*, *Ice Princess*, *Million Dollar Baby*, *Miss Congeniality 2* (starts Thurs), *The Pacifier*, *The Ring 2*, *Robots*.

CENTURY 20 ♯ Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. Call for times. *Be Cool*, *Constantine*, *Cursed* (Wed–Thurs), *Diary of a Mad Black Woman* (Wed–Thurs), *Guess Who* (starts Fri), *Hitch*, *Hostage*, *Ice Princess*, *The Jacket*, *Million Dollar Baby*, *Miss Congeniality 2* (starts Thurs), *The Pacifier*, *The Ring 2*, *Robots*, *The Upside of Anger*.

CLAY ♯ Fillmore/Clay. 267-4893, 777-FILM, #096. *Downfall* 4:45, 8:15 (also Fri–Sun, 1:15). *The Usual Suspects* Fri–Sat, midnight.

CORONET & ♯ P Geary/Arguello. 752-4400.

Call for Fri–Tues shows and times. *Million Dollar Baby* Wed–Thurs, 12:30, 3:45, 7, 10.

EMBARCADERO CENTER CINEMA & ♯ P 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154. *Bride and Prejudice* Wed–Thurs, 1, 4:10, 7:30 (no show Wed), 10. *Dear Frankie* Wed–Thurs, noon, 2:25, 4:50, 7:20, 9:50; Fri–Tues, 12:40, 3:15, 7:20, 9:50. *D.E.B.S.* (starts Fri) 12:20, 2:50, 5:05, 7:30, 10. *Millions* Wed–Thurs, 12:10 (Thurs, noon), 2:30, 4:45, 7:10, 9:40; Fri–Tues, noon, 2:30, 4:50, 7:10, 9:40. *Walk on Water* Wed–Thurs, 1:30, 4, 7:15, 9:45; Fri–Tues, 1:30, 4, 7:40 (no show Tues), 10:10. *The Wild Parrots of Telegraph Hill* Wed–Thurs, 12:20, 2:20, 4:30, 7, 9:10; Fri–Tues, 12:30, 2:40, 4:45, 7, 9:10.

EMPIRE ♯ P West Portal/Vicente. 661-2539. Call for times. *Bride and Prejudice*, *Downfall*, *Millions*.

FOUR STAR Clement/23rd Ave. 666-3488. *The Aviator* Wed–Thurs, 3:15, 8:45. *Born into Brothels* Fri–Tues, 3:50, 7:55, 9:35. *Bright Future* Wed–Thurs, 1, 6:30. *Finding Neverland* Wed–Thurs, 1:20, 7:45. *Hotel Rwanda* Wed–Thurs, 3:30, 9:45; Fri–Tues, 3:15, 7:35. *The Merchant of Venice* Fri–Tues, 1:15, 5:30. *Mission Accomplished* Wed–Thurs, 6pm. *Sixtytyn9* (starts Fri) 1, 5:20, 9:35.

GALAXY & ♯ Sutter/Van Ness. 474-8700. Call for Fri–Tues shows and times. *Finding Neverland* Wed–Thurs, 12:45, 3:45, 7:30, 9:55. *Hotel Rwanda* Wed–Thurs, 1:15, 4, 7, 9:35. *In My Country* Wed–Thurs, 1:30, 4:15, 7:15, 9:45. *Ray* Wed–Thurs, 1, 4:30, 8.

KABUKI 8 & ♯ P Post/Fillmore. 931-9800. Call for times. *The Aviator*, *Be Cool*, *Hitch*, *Hostage*, *Hotel Rwanda*, *The Pacifier*, *The Ring 2* (starts Fri), *Robots*.

LUMIERE & ♯ P California/Polk. 267-4893, 777-FILM, #097. *Born into Brothels* Wed–Thurs, 5:15, 7:30 (no show Wed), 9:40. *Kinsey* 4:30. *Mail Order Wife* (starts Fri) 5:15, 7:30 (no show Tues), 9:40 (also Fri–Sun, 1:15, 3:15). *Schultze Gets the Blues* Wed–Thurs, 4:30, 7, 9:30. *Sideways* 7, 9:30 (also Fri–Sun, 2). *Steamboy* (subtitled) 4:15, 6:50, 9:20 (also Fri–Sun, 1:30).

METREON & Fourth St/Mission. 369-6200. Call for shows and times.

METRO Union/Webster. 931-1685. Call for Fri–Tues shows and times. *The Ring 2* Wed–Thurs, 1:10, 4:10, 7, 9:45.

1000 VAN NESS & ♯ P 1000 Van Ness. 931-9800. Call for times. *The Aviator*, *Be Cool*, *Constantine*, *Diary of a Mad Black Woman* (Wed–Thurs), *Hitch*, *Hostage*, *Ice Princess* (starts Fri), *The Jacket*, *Million Dollar Baby*, *The Pacifier*, *The Passion Recut* (Wed–Thurs), *The Ring 2* (starts Fri), *Robots*, *The Upside of Anger* (starts Fri), *The Wedding Date* (Wed–Thurs).

OPERA PLAZA & ♯ P Van Ness/Golden Gate. 267-4893, 777-FILM, #028. *Born into Brothels* Fri–Tues, 2:15, 5, 7:30, 9:50. *Bride and Prejudice* Fri–Tues, 1:45, 4:30, 7, 9:30. *Dot the I* (starts Fri) 2, 4:45, 7:15, 9:40. *Gunner Palace* Wed–Thurs, 2, 4:45, 7:15, 9:40. *Masculine* Feminine Wed–Thurs, 1:45, 4:30, 7, 9:20. *The Merchant of Venice* Wed–Thurs, 2:15, 5, 8. *Schultze Gets the Blues* 1:30, 4:15, 6:50, 9:20.

PRESIDIO & ♯ P 2340 Chestnut. 776-2388. *Guess Who* (starts Fri) 1:10, 4, 7, 9:30. *Hostage* Wed–Thurs, 1:30, 4:25, 7:15, 9:40. *The Merchant of Venice* Wed–Thurs, 1:10, 4, 6:55, 9:30. *Million Dollar Baby* Wed–Thurs, 1:20, 4:15, 7:10, 9:45; Fri–Tues, 1:20, 4:10, 7:10, 9:40. *Miss Congeniality 2* Fri–Tues, 1:30, 4:30, 7:20, 9:45. *Robots* 1, 3, 5, 7 (Fri–Tues, 6:50), 9:10.

STONESTOWN & ♯ P 19th Ave/Winston. 221-8182. Call for Fri–Tues shows and times. *In My Country* Wed–Thurs, 1:30, 4:15, 7:15, 9:45. *Sideways* Wed–Thurs, 1:15, 4, 7, 9:45.

VOGUE ♯ Sacramento/Presidio. 221-8183. Call for Fri–Tues shows and times. *Be Cool* Wed–Thurs, 1, 4, 7, 9:50.

Oakland

GRAND LAKE & ♯ P 3200 Grand, Oakl. (510) 452-3556. Call for times. *Million Dollar Baby*, *Miss Congeniality 2* (starts Thurs), *The Ring 2*, *Robots*.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri–Tues shows and times. *Be Cool* Wed–Thurs, 11:35a, 2:15, 5, 7:45, 10:30. *Diary of a Mad Black Woman* Wed–Thurs, 11:25a, 2:05, 4:50, 7:35, 10:20. *Hitch* Wed–Thurs, 1:10, 4, 7:15, 10. *Hostage* Wed–Thurs, 11:30a, 2:10, 4:45, 7:25, 10:05. *Ice Princess* Wed–Thurs, 12:10, 2:35, 5, 7:30, 9:50. *The Pacifier* Wed–Thurs, noon, 2:20, 4:40, 7:10, 9:30. *The Ring 2* Wed–Thurs, 11:45a, 2:20, 5:10, 7:50, 10:25. *Robots* Wed–Thurs, 11:40a, 12:40, 2, 3, 4:30, 5:30, 7, 8, 9:20, 10:20.

PARKWAY 1834 Park, Oakl. (510) 814-2400. *The Aviator* Wed, 6. *The Assassination of Richard Nixon* Wed, 9:45; Thurs, 6:30. *The Big Lebowski* Thurs, 9:15. *Constantine* Wed, 9:15; Thurs, 9:45. *Finding Neverland* Wed–Sun, Tues, 7; Mon, 9:45. *Hitch* Fri, 9:15; Sat–Sun, 9; Mon, 7 (also Sat, 3:30). *Hotel Rwanda* Fri, Mon–Tues, 6:15; Sat–Sun, 6 (also Sat, 3). *Inside Deep Throat* Fri–Sun, Tues, 9:45; Mon, 9:15. *Night of Henna* Tues, 9:15. *The Rocky Horror Picture Show* Sat, midnight.

PIEDMONT ♯ Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020. *Born into Brothels* 4:45, 7, 9:20 (also Fri–Sun, 12:45, 2:45). *Downfall* 4:30, 8 (also Fri–Sun, 1). *Melinda and Melinda* (starts Wed) 4:15, 7, 9:30 (Fri–Sun, 1:30).

Berkeley area

ACT 1 AND II ♯ P Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. *Army of Darkness* Fri–Sat, midnight. *Dot the I* (starts Fri) 7:15, 9:40 (also Sat–Sun, 12:30, 2:45, 5). *Schultze Gets the Blues* Wed–Thurs, 7, 9:30. *Steamboy* (dubbed) 7:15, 9:40 (also Sat–Sun, noon, 2:15, 4:30).

ALBANY & ♯ 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. *Downfall* 5, 8:15 (also Wed–Sun, 1:45). *Millions* Wed–Sun, 1:30, 4:15, 7, 9:15; Mon–Tues, 6:15, 8:30.

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA ♯ P Kirtledge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. *Born into Brothels* Wed–Thurs, 7:10, 9:10; Fri–Tues, 7 (also Sat–Sun, 2:30). *Dear Frankie* Fri–Tues, 7:15, 9:30 (also Fri–Sun, 4:45; Sat–Sun, 2:15). *Gunner Palace* Wed–Thurs, 7, 9. *In My Country* Fri–Tues, 9 (also Fri–Sun, 4:35). *Million Dollar Baby* 8 (also Fri–Sun, 5; Sat–Sun, 2).

EMERY BAY & ♯ P 6330 Christie, Emeryville. (510) 420-0107. Call for shows and times.

OAKS & ♯ 1875 Solano, Berk. (510) 526-1836. *The Aviator* Wed, 7. *The Chorus* Wed, 2, 4:30. *Melinda and Melinda* (starts Wed) 1:45, 4:15, 6:45, 9:10. *Miss Congeniality 2* (starts Thurs) 1, 3:45, 6:30, 9:20.

ORINDA & ♯ 4 Orinda Theater Square, Orinda. (510) 254-9060. Call for times. *Ice*

Princess, *Miss Congeniality 2* (starts Thurs), *Robots*.

SHATTUCK CINEMAS & ♯ 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. *Bride and Prejudice* 4:10, 6:45, 9:30 (Fri–Tues, 9:15; also Thurs–Sun, 1:25). *D.E.B.S.* (starts Fri) 2:30, 5, 7:30, 9:55. *Guess Who* (starts Fri) 2, 4:30, 7, 9:25. *Hotel Rwanda* Wed–Thurs, 6:50, 9:35. *Ice Princess* Wed–Thurs, 2, 4:15, 7, 9:15; Fri–Tues, 2:10m 4:25, 6:50, 9:10. *In My Country* Wed–Thurs, 2:10, 4:40, 7:10, 9:40 (also Thurs, noon). *Kinsey* 4:35. *Lost Embrace* Wed–Thurs, 2:30, 5, 7:25, 9:55. *Mail Order Wife* (starts Fri) 3:10, 5:20, 7:25, 9:35 (also Fri–Sun, 1). *The Merchant of Venice* Wed–Thurs, 4, 6:40, 9:25. *Nobody Knows* Wed–Thurs, 3:55. *The Pacifier* Wed–Thurs, 2:05, 4:30, 6:55, 9:10. *Schultze Gets the Blues* Fri–Tues, 4:10, 7:10, 9:40 (also Fri–Sun, 1:30). *Sideways* 2:05, 7:05, 9:45. *Walk on Water* Wed–Thurs, 2:20, 4:45, 7:20, 9:50; Fri–Tues, 2:15, 4:40, 7:20, 9:50. *The Wild Parrots of Telegraph Hill* 3:15, 5:15, 7:15, 9:20 (also Thurs–Sun, 1:15).

UA BERKELEY ♯ 2274 Shattuck, Berk. (510) 843-1487. Call for shows and times. ♣

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being there by charles russo

Hitching Middle-earth

We were about two dozen rides in when I mentioned to our current driver — Marty the Diesel Sales Guy — that hitchhiking is all but an endangered species in the United States, owing to a combination of local laws and an ever expanding culture of fear.

"That's too bad," Marty replied. "The ability to hitch says a lot about a place."

His logic was simple but applied all too well to the situation back home. Romantic scenarios of young Kerouacs and Morrisons hitching the highways westward informed the ideals of a previous generation, in a different United States. Today the experience of thumbing rides down stateside thoroughfares is generally expected to end up more like *Silence of the Lambs* than like *On the Road*.

Lucky for us, New Zealand allows hitchhiking, and its inhabitants typically regard stopping as an act of neighborliness. Over the course of two months, my girlfriend and I caught some 50 rides across the dizzyingly grand Kiwi landscape — rides that took us among the temperate rainforests, towering volcanoes, and secluded beaches the Hobbit-loving world would come to know as Middle-earth via the *Lord of the Rings* trilogy.

The passages quickly became as fascinating as the destinations. Hitchhiking's slot machine-style spontaneity exposed us to an indiscriminate mix of colorful characters, as well as every opinion, philosophy, and rugby rant they had to offer. Buddhist Frank the Chicken Farmer described the bouts of depression he suffered every season at slaughter time. Fish 'n' Chips Nancy picked us up even though she was running late for work. Karlo the Gypsy House Trucker had been wandering the country in his purple bus for almost a decade.

Trevor Jones, 82, offered us a ride over breakfast at a beachside café in scenic Hokitika. Driving down the remote highways of the South Island, he spun a lengthy list of stories ranging from local fishing rivalries to his time in the merchant marine during World War II.

Like many folks we met, Trevor exhibited a degree of worldliness belying his home's far-flung location. "You know where you live is remote," he said, "when one of your closest neighbors is Antarctica." Of course, that same far-flung existence seemed to leave no room for the center-of-the-world outlook that often characterizes the U.S. mind-set.

That said, we weren't always paired with engaging characters telling worldly tales. While making our way back north to Auckland, we attracted a steady stream of traveling freak shows. Chris the Born-Again Christian drove a powder blue minivan, kept his disc changer full of Limp Bizkit CDs, and had a frightening habit of cutting off his own sentences with testosterone-driven Fred Durst lyrics: "Well, I was born in Christchurch, but when I was eight, my parents moved us to — I did it for the nookie! I did it for the nookie!" Though it occasionally inspired me to ponder the consequences of leaping from a moving vehicle, our ride with Chris was generally amusing, and his aberrant antics paled in comparison to Dave Wild's.

We were standing on the outskirts of Rotorua next to some gurgling pools of boiling mud when Dave, in all his mullet glory, pulled up in a battered red station wagon with three grubby kids climbing around in back and an ounce of bush weed in his lap. Anxious to get back to Auckland for the Big Day Out music festival, we took the ride, thinking the children were essentially insurance against any major mishaps.

As I did him the favor of picking the weed out of his ounce of seeds and twigs, Dave raced in and out of the oncoming-traffic lane so as to gain a few car lengths on the narrow highway. Playing the part of gracious tour guide, he pointed out the hairpin turns and tight intersections where gruesome collisions and roadside fatalities had occurred. Sitting rigid between Dave's two hyperactive sons, my girlfriend wore an expression I hadn't seen since the heated baseball-versus-cricket argument I got into during our travels with 300-pound Tommy the Maori.

Time spent with the likes of Dave and Chris resonated with Marty's words earlier in the trip. The "ability to hitch" said a lot; although we encountered a fair share of eccentricity, there was a glaring absence of the tension and distrust that has nearly exterminated hitchhiking culture in the States.

And whereas popular notions of travel exemplified scenery over interaction, hitching enabled us to experience the two in equal proportion. Sure, New Zealand's fantastical landscapes will exceed the expectations of nature lovers and Tolkien fans alike. Yet the interactions we had while driving with complete strangers have come to somewhat eclipse much of that spectacular scenery in my memory — a telling reminder that the act of traveling to a place can be as enjoyable as arriving. ♦

Charles Russo is a San Francisco writer and photographer. He can be reached at truent23@hotmail.com.

Trip planner

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Hitching tips (1) It's illegal (not to mention highly dangerous) to hitch from highway on-ramps. When hitching out of Auckland or Wellington, take a short bus ride to the outer suburbs and hook it from there. (2) You can always turn down a ride. When a car pulls up, take a moment to assess. (3) Don't hitch if you're not in the mood to chat. Consider it your fare for an otherwise free passage.

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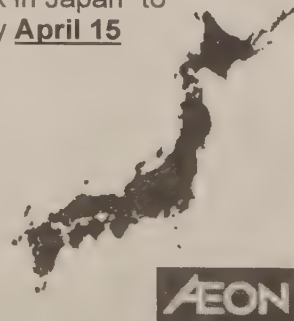
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500

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Rental Housing, SF

Rental Housing, SF

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Rental Housing, SF

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\$2795 Mission - 3 br, 2 ba, 1970's flat, avail. Now. Patio, No pets allowed. Private Parking Space, call Paul at (415) 552-5495, more info at: metrorent.com/412889

\$2950 Noe Valley - 3 br, 2 ba, contemporary Cottage, avail Now. Patio, No pets allowed. Private Parking Space, call David at (415) 828-1428, more info at: metrorent.com/413076

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\$925 North Oakland - 2 br, 1 ba, Semi-modern Apartment, avail 4/1/05. Pets Negotiable. Off street parking, call Lan at (877) 209-1900, more info at: metrorent.com/413077

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Ink Well by Ben Tausig

"Deductive Reasoning" 3/23/05

1	2	3	4	5	6	7	8	9	10	11	12	13
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Check next week's classifieds for solution

- Across**
- Rock bottom
 - Small time?: abbr.
 - Some carpet
 - Like DuBois's "Talented Tenth"
 - Musical co-written by Elton John
 - Block that locks
 - Attorney follower
 - Airplane surface
 - Spotted
 - Avalanche?
 - NPR's Glass
 - In pieces
 - Offer on a lot?
 - X and Y, e.g., briefly
 - "Exodus" retribution, in part
 - Half a fly
 - Guys
 - "Smart as a whip" and the like
 - G-8 member
 - Be in the red
 - Plant swelling
 - Morton product
 - Teach baby talk?
 - Coil creator Nikola
 - White alternative
 - Noah's treat?
 - Client online
 - Jolie de vivre
 - Mountain cats
 - Canon function
 - Hollandaise ingredient
 - Words on a desk-box
 - Rural digs
 - Cut it out
 - High as —
- Down**
- Dear partner
 - Like Charlie Parker's sax
 - Certain pickle
 - Right-leaning type
 - Change around
 - Sail support
 - Follower of Guru Nanak
 - Falco of "The Sopranos"
 - Child's plea
 - Needing Z's
 - Cry for attention
 - Cheese sharpener
 - Olympian?
 - LGB regulators
 - Sugar sources
 - Honest-to-goodness
 - Scrap, slangily
 - Pay for dinner
 - Ms. Yvonne's neighbor
 - Map details
 - Bit part
 - "Spirited Away" genre
 - Loosen up
 - Reply to a captain
 - Type of writer or town
 - Popeye creator
 - Line at the altar
 - Tour caves
 - Auto defenses
 - Rainbow shape
 - Shortsightedness
 - They can get you in the door
 - Thicken
 - Head light?
 - Peeling potatoes, perhaps
 - Mine, in Marseille
 - Stretched to the limit
 - Villa d'—
 - Israeli submachine gun named after its designer
 - Junior
 - Geologist's measure

600

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- LRR

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Valencia Cycles - Voted Best Bike Shop by the Bay Guardian and SF Weekly year in year out. Visit BOTH showrooms. 1065 and 1077 Valencia (Between 21st and 22nd St.). (415) 550-6600.

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AUCTION APRIL 16TH - Quemado Lake N.M. Snuffy's Steakhouse, saloon, liquor license, General Store with inventory, marina, gas pumps, plus 17 acres of forest 877-552-9600 www.ExcelerateAuction.com (Cal-SCAN)

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If you are interested in adopting Rhett #A054573, come visit him at the San Francisco SPCA, 2500 16th Street, San Francisco, CA 94103, 415-554-3000, www.sfsPCA.org.

The San Francisco SPCA, 2500 16th Street, San Francisco, CA 94103
415-554-3000 www.sfsPCA.org

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March 5 & April 23 -**Women's Economic****Power Day**

Don't miss the Women's Economic Power Day created by LifeMoxie! Get the education, inspiration and confidence you need to take on your life. Event Details: Saturday, March 5th at the Scottish Rite Masonic Center in Sacramento and Saturday, April 23rd at the Unintentional Universal Center in San Francisco. Contact www.lifemoxie.com/events or 415.550.0667. Aspire to more at the LifeMoxie! Women's Economic Power Day.

March 5-April 4 - Super7 Presents: Fragments Intermexzo

SUPER7 PRESENTS: FRAGMENTS INTERMEZZO Visit San Francisco's raddest anime center to view work from the new limited-edition artbook by acclaimed artists Ronnie del Carmen and Enrico Casarosa! Designed to be viewed as two books in one, back to back thus having no back cover while creating essentially two covers. Join us for the art show opening March 5! @ Super7, 1630 Post St. <http://www.super7store.com>

Noe Valley**Farmers' Market**

Open every Saturday, year-round from 8a.m. to Noon. Located at 3851 24th Street between Vicksburg and Sanchez Streets (415-248-1332). Purchase healthy organic food, support local farmers and enjoy live entertainment. The NVM is co-sponsored by the Noe Valley Ministry.

Community Action Calendar**Apr. 7, Thu. -****Houses4Heroes seminar**

Houses4Heroes presents another free educational seminar on home-buying solutions for teachers, police, and firefighters. The seminar will include speakers from the city of Oakland discussing city programs specifically designed for these professions, as well as a representative from Long Beach Mortgage discussing new 40 year mortgages and options for 100% financing. Come join us and make your real estate dreams come true! Takes place on April 7th 7:00PM at the University of Phoenix, 2nd Floor, 1200 Clay Street Oakland, CA. www.houses4heroes.com

March 25-27**Exhibit: The Human Cost of War in Iraq**

The American Friends Service Committee (AFSC) widely acclaimed exhibit, "Eyes Wide Open: The Human Cost of War in Iraq," will open on Friday March 25th at the Civic Center Plaza and move to Union Square for Sunday March 27th. The exhibit features: A wall of names memorializing the estimated 16,000 Iraqis killed in the war, a field of empty combat boots symbolizing the 1000+ US soldiers who have lost their lives, an indoor exhibit detailing the loss as in photos, video, and interpretive materials. The goals of the exhibit are to put a human face on the casualties in the Iraq war, spotlight the deaths of US soldiers and Iraqis, and urge US government accountability. The exhibit is traveling throughout the country. If you are interested in volunteering, please call Steve Leeds at 415-565-0201 x 15 or email sleeds@afsc.org For more information on the exhibit visit: www.afsc.org/eyes

March 26-April 24 - Brava! for Women in The Arts Presents: Guantanamo: Honor Bound to Defend Freedom

Just days after Army Specialist Charles Graner Jr. was sentenced to 10 years in prison for his role in the Abu Ghraib torture scandal, Brava! announced that it would produce the West Coast premiere of this highly acclaimed play about controversial imprisonment issues. Written by journalists Victoria Brittan and Gillian Slovo, Guantanamo is based on verbatim testimonies of Guantanamo detainees, lawyers, politicians and detainees' family members. Previews March 23-25.

March 26 - April 24 @ Brava Theater Center, 2781 24th St. at York. <http://www.brava.org>

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TRUNK SHOWS FEATURING THE ENTIRE COLLECTIONS FROM Oliver Peoples and Paul Smith - Saturday, March 26, 2005 Robert Marc, Lunor, and Robi Horn - Saturday, April 2, 2005 Kazuo Kawasaki, Swiss Flex and 2.5 eyephones by Italee - Sunday, April 3, 2005 Skaga and Eye Eye Denmark - Saturday, April 9, 2005 Alain Mikli and Starck - Saturday, April 16, 2005 Lafont - Saturday, April 23, 2005

2248 Chestnut St., 415-922-7500, www.sfoptics.com

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Adopting a rabbit, rather than buying, is the most cost-effective and compassionate choice.

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www.SaveABunny.com

GUARDIAN

Musician's Exchange

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Musicians Wanted

All kinds & styles of musicians, bands, singer / songwriters & comics wanted for upcoming queer events. Contact the Gay musicians Writers Collective (GAWK), a social group for people involved in the arts. Reply to gawks@yahoo.com or call Jon Sugar at 415 731-2424.

Attention SF Musicians with stage presence and equipment! Liquor Box is searching to complete its lineup. Guitarist, Bass, Effects Processor, Acoustic Drummer, Electric Drummer, Second Vocalist. Contact Mark 415-939-9009 or email loki_806@hotmail.com

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stop moonlighting in 5 bands and commit to one that will succeed. We will. We're already gigging and have big things on the horizon. If you like Helmet or STP, play with a pick, and are experienced, call us. SF rehearsal. Be available for travel and please look like a musician. (650)346-0551 (707)354-0729

Bassist wanted. Must live in or near San Francisco. Must have gear, transportation, chops and ability to improvise. Huge profit potential. Call 415-474-1287

Drummer needed by Indie Rock band. Influences: PJ Harvey, Jeff Buckley, Led Zeppelin, Coldplay, Hendrix. Ages 30 + only. Experience necessary, have day job, rehearsals in SF. 415-563-7942

Female Vocalists Needed to front blues/rock band. Proven originals w/great poetry for versatile rock/r&B. No exp nec - attitude required! Chris 415-436-9069

Folkrock/Blues trio seeks harmony vocalist, percussionist, and keyboardist. Original material. Call Gary (415) 665-2082

Pink Floyd tribute band forming seeks experienced singer/bassist who can perform Gilmour/Waters vocals. Also seeking pro keyboardist able to record all Pink Floyd sounds. Call Dave, 415-309-1037.

Seeking bassist for trio in 20's. Very distinctive sound, all original, Rock/HipHop genre, heavy but bluesy. Too many influences to list - trio2be@yahoo.com

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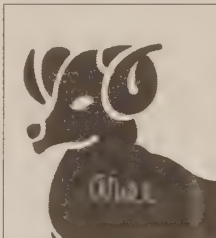
Alert! Mercury is retrograde.

Aries (March 21-April 19)

In the school of hard knocks — which you are presently enrolled in — there is a lot to be learned from what *isn't* working in your relationships. Now, if you do your homework, Aries, you'll see that this is an excellent moment to take action based on what you've learned from these interpersonal malfunctions.

Taurus (April 20-May 20)

We see you're courting change, Taurus. And we think that's just darling! May we suggest you chastely hold change's hand, perhaps look longingly into change's eyes, but avoid renting a U-Haul, getting change in the family way, or otherwise pressuring change to do more than change is ready to do.



Gemini (May 21-June 21)

Gemini, this is not the week to sit at home daydreaming idle daydreams about making it big. This is not the week to skulk around a shopping mall hoping to be "discovered." No, this is a DIY week: you, putting yourself out into the world, making happen what you want to happen. You won't want to, but do it anyway.

Cancer (June 22-July 22)

Cancer, this week your psychic advisory team would like to urge you to strike a serious balance between your need for self-protection and your need for some proactive movement. For instance, if you're unemployed, get your ass on the street and hunt down a job. When not job-hunting, pamper the crap out of yourself. Balance.

Leo (July 23-Aug. 22)

Leo, you are that fabled lion who needed to lean on a little mouse friend to wrench that damn thorn out of your paw. And this week your trusty mouse sidekick is on vacation. Oh yeah. She's zooming the countryside on her little mouse Vespa, eating cheese in fragrant vineyards. You're going to have to suck it up and wait it out.

Virgo (Aug. 23-Sept. 22)

You're not one of those people, Virgo, who groove on intangible things like feelings. Nope, you prefer tangible things like cellos and hammers and pots and pans. Unfortunately, you are going to have to make some space this week to accommodate your feelings, even if you do feel a bit out of your element.

Libra (Sept. 23-Oct. 22)

Listen, Libra — we are *psychics*. We have magical psychic eyes. We see crap

you can't see. Like right now, we're seeing what a totally wonderful job you're doing and what an incredibly perfect direction you're heading in. Yes, we know your mortal eyes see only question marks and dreary confusion. Trust our vision and take a risk this week.

Scorpio (Oct. 23-Nov. 21)

You've reached a plateau, Scorpio. Oh, plateaus. So tricky, so French. You'd think that plateauing people would celebrate their obvious ascension, but rather they tend to wonder what all the freaking fuss was about. If you're starting to feel a sense of anxiety regarding your ambitions, don't give them any energy or power.

Sagittarius (Nov. 22-Dec. 21)

Sag, you are suspended in that dreadful space between desire and actualization. Probably this is the very worst place for a Sag to be hanging out, ever. If there's any way to calm your bouncing-off-the-walls yangness and cultivate a bit of comfortable-with-stillness yin energy, you'll feel a heck of a lot better.

Capricorn (Dec. 22-Jan. 19)

Hello, sweet little control freak! We've searched high and low and have actually come up with something you'll manage to control during this very out-of-control week. You can control how you interact with the changes in your life. Check it, Capricorn — the change is out of your control; what you do with it is not. Take baby steps and make no serious decisions.

Aquarius (Jan. 20-Feb. 18)

This week is all about you Aquarians making some choices about how you're going to interact with your anxiety. Decisions need to be made; plans must be brainstormed. When we feel cuckoo, it's easy to feel victimized by our own cuckoo feelings. We're here to tell you that you have options other than martyrdom.

Pisces (Feb. 19-March 20)

It takes a huge leap of faith to make yourself vulnerable to another, Pisces, but that's what the universe calls for this week. By sharing any of your concerns with the person who needs to hear them, you're really shining a light on your inner development. And if you internalize these relationship fears, you risk binding yourself to them. ♦

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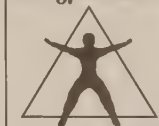
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Legal Notices

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283272-00 The following person is doing business as ON POINT, 444 15th Avenue #101, San Francisco, CA 94118; Jason Sanders, 444 15th Avenue #101, San Francisco, CA 94118. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date January 21, 2005. Signed: Jason Sanders. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 25, 2005. March 2, 9, 16, 23, 2005. L#392201

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283119-00 The following person is doing business as ADVANCED IMAGINATIONS, 2330 20TH ave, San Francisco, CA 94116; Eric R. Azinger, 2330 20TH ave, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date November 15, 2004. Signed: Eric R. Azinger. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on February 22, 2005. March 2, 9, 16, 23, 2005. L#392202

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0282967-00 The following person is doing business as ELADAR DESIGN & CONSTRUCTION, 1733 Fulton St. Apt. A, San Francisco, CA 94117; Armand Elder, 1733 Fulton St. Apt. A, San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date Feb 15, 2005. Signed: Armand Elder. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 15, 2005. March 2, 9, 16, 23, 2005. L#392203

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283306-00 The following person is doing business as DMA TRUCKING, 600 Embarcadero, San Francisco, CA 94103; Dan Michael Anchor, 600 Embarcadero, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed: Dan Anchor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu on February 18, 2005. March 2, 9, 16, 23, 2005. L#392204

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283243-00 The following person is doing business as DAVID'S HANDY WORK, 61 Majestic Ave., San Francisco, CA 94112; David Emmanuel Tamboury, 61 Majestic Ave., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/25/05. Signed: David Tamboury. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on February 25, 2005. March 2, 9, 16, 23, 2005. L#392205

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0282725-00 The following person is doing business as FOREVER YOUNG BY ILEANA, 205 Ocean Ave., San Francisco, CA 94112; Ileana Estrada, 31 S. Parkview Ave, Daly City, 94014. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/7/05. Signed: Ileana Estrada. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 07, 2005. March 2, 9, 16, 23, 2005. L#392206

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0282863-00 The following person is doing business as BALAZZO 18 ARCADE COMPANY, 1012 Alameda Street, San Francisco, CA 94103; Jesus Angel Perez, 2811 Mission St., San Francisco, CA 94110; Jose L. Arriaga, 755 O'Farrell St., San Francisco, CA 94109; Joan Antonio Villanueva, 69 Shakespear, Daly City, CA 94014. This business is conducted by co-partners. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed: Jesus Angel Perez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on February 11, 2005. March 2, 9, 16, 23, 2005. L#392207

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0282634-00 The following person is doing business as SPINGOLANO & SCHWARTZ LANDSCAPE ARCHITECTURE, 3452 Sacramento St., San Francisco, CA 94118; Isis Sprinkle Schwartz, 220 E. Berry Dr., Mill Valley, CA 94041. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/02/05. Signed: Isis Sprinkle Schwartz. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret T. Yu on February 03, 2005. March 2, 9, 16, 23, 2005. L#392208

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0282770-00 The following person is doing business as RIFERCRAFT, 555 De Haro Street, Sausalito, San Francisco, CA 94107; Angela N. Risser, 140 Missouri St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/05. Signed: Angela N. Risser. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on February 02, 2005. March 2, 9, 16, 23, 2005. L#392209

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283554-00 The following person is doing business as LE DUPLUX, 1025 Mission St., San Francisco, CA 94103; Massilia LLC Delaware, 1525 Mission St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 03/09/2005. Signed: Sami Elabed, President, Massilia LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on March 09, 2005. March 16, 23, 30, April 6, 2005. L#392201

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283572-00 The following person is doing business as LAW OFFICE OF LISSETTE GOMEZ, 3004 16th St., Suite 105, San Francisco, CA 94103; Lissette Gomez, 146A Highland Ave, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/23/00. Signed: Lissette Gomez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on March 09, 2005. March 16, 23, 30, April 6, 2005. L#392202

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283141-00 The following person is doing business as KUSTOM DYER, 530 Hampshire St. #300, San Francisco, CA 94110; Donald Steele, 530 Hampshire St. #300, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/22/05. Signed: Donald J. Steele. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 22, 2005. March 16, 23, 30, April 6, 2005. L#392203

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283690-00 The following person is doing business as LUDERSON COUNTY COMPANY, 1012 Alameda Street, San Francisco, CA 94103; Jennifer Laceria, 1012 Alameda Street, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 03/14/05. Signed: Jennifer Laceria. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on March 16, 2005. March 23, 30, April 6, 13, 2005. L#392201

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283726-00 The following person is doing business as SF GROWROOM HYDROPNICS, 695 John Muir Dr. #602 San Francisco, CA 94103; Dennis Stewart, 695 John Muir Dr. #602 San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 02/01/05. Signed: Dennis James Stewart. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on March 15, 2005. March 23, 30, April 6, 13, 2005. L#392202

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283822-00 The following person is doing business as ADVANCE BUILDING CONSTRUCTION AND DEVELOPMENT (A.B.C.D.), 1588 Indiana St. San Francisco, CA 94107; Lawrence Dorian Granick, 1588 Indiana St. San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 03/18/05. Signed: Eddie Vini, President, Lawrence Dorian Granick. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on March 15, 2005. March 23, 30, April 6, 13, 2005. L#392203

FICTITIOUS BUSINESS NAME

STATEMENT FILE NO. A0283716-00 The following person is doing business as ZEN HANOI, 255 Van Ness Ave., Suite 207, San Francisco, CA 94109; Thomas N. Howard, 268 Page St., San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed: Thomas N. Howard. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on March 15, 2005. March 23, 30, April 6, 13, 2005. L#392204

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To Whom It May Concern: BEAR CREEK STORES INC. The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 335 Powell St., San Francisco, CA 94102. Type of license Applied For: 20 Off-Sale Beer and Wine. Dated: March 1, 2005. March 9, 16, 23, 2005. L#392301

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 04-541692

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TONIA CHEN, JAMES CERENO For Change of name. TO ALL INTERESTED PERSONS: KAHLO YUN CERENO, filed a petition with this court for a decree changing names as follows: present name KAHLO YUN CERENO to proposed name MARCELLE DEBORAH LEWIS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: April 14, 2005. Time: 9:00 AM room-218. Dated: February 22, 2005. Signed: Gordon Park-Li, Clerk, Robert L. Dondero, Presiding Judge, Judge of the Superior Court. March 2, 9, 16, 23, 2005. L# 392212

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: 05-541868

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF EMMA JEAN SHERRY For Change of name. TO ALL INTERESTED PERSONS: EMMA JEAN SHERRY, filed a petition with this court for a decree changing names as follows: present name EMMA JEAN SHERRY to proposed name JEAN-ANNE MENDOZA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 5, 2005. Time: 9:00 AM room-218. March 9, 16, 23, 30, 2005. L# 392302

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, March 14, 2005 by Gordon Park-Li, Clerk, by Cristina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - 05-541908 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF LAWRENCE DORIAN GRANICK For Change of name. TO ALL INTERESTED PERSONS: LAWRENCE DORIAN GRANICK, filed a petition with this court for a decree changing names as follows: present name LAWRENCE DORIAN GRANICK to proposed name JAMAL LAWRENCE GRANICK. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 19, 2005. Time: 9:00 AM room-218. Dated: March 14, 2005 by Robert L. Dondero, Presiding Judge. March 16, 23, 30, April 6, 2005. L# 392404

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, March 16, 2005 by Gordon Park-Li, Clerk, by Cristina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - 05-541908 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF ANDA NINETA NIELSEN For Change of name. TO ALL INTERESTED PERSONS: ANDA NINETA NIELSEN, filed a petition with this court for a decree changing names as follows: present name ANDA NINETA NIELSEN to proposed name ANDA NINETA CHIRPELAN HALL. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 17, 2005. Time: 9:00 AM room-218. Dated: March 16, 2005 by Robert L. Dondero, Presiding Judge. March 23, 30, April 6, 13, 2005. L# 392505

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, March 17, 2005 by Gordon Park-Li, Clerk, by Cristina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - 05-541909 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MARCELLE DEBORAH LEWIS For Change of name. TO ALL INTERESTED PERSONS: MARCELLE DEBORAH LEWIS, filed a petition with this court for a decree changing names as follows: present name MARCELLE DEBORAH LEWIS to proposed name ELLE DEBORAH LEWIS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 17, 2005. Time: 9:00 AM room-218. Dated: March 16, 2005 by Robert L. Dondero, Presiding Judge. March 23, 30, April 6, 13, 2005. L# 392506

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

Endorsed FILED San Francisco County Superior Court, March 11, 2005 by Gordon Park-Li, Clerk, by Cristina E. Bautista, Deputy Clerk. CASE NUMBER: CNC - 05-541894 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JAY MENDOZA and CORINNA A. GAMEZ For Change of name. TO ALL INTERESTED PERSONS: JAY MENDOZA and CORINNA A. GAMEZ, filed a petition with this court for a decree changing names as follows: present name JACOB FRANCIS MENDOZA to proposed name JACOB FRANCIS MENDOZA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: May 12, 2005. Time: 9:00 AM room-218. Dated: March 11, 2005 by Robert L. Dondero, Presiding Judge. March 23, 30, April 6, 13, 2005. L# 392507

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME

The following person has abandoned the use of the fictitious business name known as: RIFERCRAFT located at 555 De Haro St., Sausalito, San Francisco, CA 94107. The fictitious business name referred to above was filed in the County of San Francisco under File# 0276951 on: 6-21-2004. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): WENDY COMPAGNO, 745 Fillmore St. #304, San Francisco, CA 94117; Angela Risser, 140 Missouri St., San Francisco, CA 94107. This business was conducted by a general partnership. Signed Angela Risser. Dated: February 08, 2005 Deputy County Clerk. March 2, 9, 16, 23, 2005. L#392210

Publish Your Legal Notice With the San Francisco Bay Guardian

Publish your DBA/ Fictitious Business Name Statement, Notice of Application To Sell Alcoholic Beverages -or- Change of Name. The rate is **4 weeks for \$100**. Once your legal notice has been published, you are entitled to a **\$100 credit** towards a business or personal advertisement in this newspaper.

Please submit:

- 1) A copy of your Filed Statement
- 2) One of the following payment methods:
* Credit card information (card number, name as it appears on the card, and billing address) * Check for \$100 made out to the San Francisco Bay Guardian. * Cash. This payment method is only available if you are coming into our office to submit your notice.

3) Your phone number

4) The address you would like the Proof of Publication to be mailed to.

You may submit this information via mail, fax or by coming into our office.
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Please contact Alex at (415) 487-2517 or Alex@sfbg.com with any questions.

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women seeking men

SEXY ADULTERY
Female, 32, 5'6", 110lbs, outgoing, seeks lasting relationship with a man, 30-40s, who enjoys outdoors and gourmet cuisines. #524687

WONDERFUL WOMAN
youthful SWF, 52, 5'5", 140lbs, financially/emotionally secure, considerate, devoted. Likes music, reading, walks, movies, fairs, travel, outside smoker. Seeking WM of good character. #243646

UNUSUAL & UNDERGROUND
Artist, 49, interested in underground side of life, fear boredom, low confidence and looks that are eccentric. Prefer man, 40-55, on skinny side, appreciates underground. #225485 or #240745

CRYPTIC WINTERSTORMS
Creative, outgoing, open-minded SWF, 34, seeks SM, 25-40, into speed, thrash, death metal, who enjoys movies, hiking, camping and new adventures. #607745

BEAUTY AND IDEALS
Energetic, positive, 30, 5'5", 106lbs, SF seeks commitment-minded man who likes weekend trips and visits home often. #209299

REAL WOMAN BUICKS BACK
SF, 41, 5'2", fun-loving, with an edge, a true mature man's play toy, seeking SBM, 40-60, #631234 or #240202

SWEET, SMART, SEXY
Pretty, secure, 31, 5'5", 110lbs, seeks lasting relationship with a man, 32-40, who enjoys laughter, music, the outdoors. #242842

GREETINGS
Attractive, sexy, adventurous, anxious SWF, 42, full-time smoker, former actress, seeks generous, open-minded man, 42-60, for dating. #2404202

SEEDING SIMILAR
SBM, 40, enjoys dancing, dinner, travel, the outdoors, seeking SF, 30-40, with similar interests. #263654 or #240421

SOOTHY MATHEMATICAL BEAUTY
SF, 33, South American, beautiful, long-haired, athletic, takes care of herself, happy, enjoys movies, travel, dining, seeking friendly, kind SW/M, 35-45, easily going, sense of humor. #250172

LOOKING FOR TLC
SAF, 40, 5'5", slender build, stunning, brown hair, seeks SM, 18-60 who is sweet and loving. #635425 or #240421

YOGA, MUSIC, LOVE
Petite, sensitive, attractive, passionate SF, progressive, Jewish ancestry, into peace with and without, healthy, laughter, playing music, creativity, travel. Nurtured by the 60s, seeking spiritual SM, similar values, for sharing open-hearted communication, friendship, fun, possible LTR. San Francisco. #2405138

SWEET COUNTRY WOMAN
Attractive, vivacious, blonde/Love of travel and adventure. Thrives on the outdoors, clear mountain morning, intimate talk and romance. Confident, well-educated, free-spirited seeks an honest, caring, affectionate man, 30-50s, for friendship leading to a committed relationship-a man who laughs easily, loves deeply and lives passionately. N/S/Let's exchange letters/photos. California Gold Country. #227619

men seeking women

CHEMISTRY AND PASSION
SBF would love to make a sexy and stable connection with a wonderful, loving man, 35-45, for long-term LTR filled with spice. #598795 or #Skye

BEAUTY AND VITALITY ROMANCE
Beautiful and intelligent SWF, 5'5", 125 lbs, brown eyes and long blonde hair, seeking the finer things in life with a gentle and kind gentleman. #292703

CLEAN SLATE
SF, 33, interested in fresh, fun relationship, which is positive and in the moment, seeking light, low-key companionship with the right SM, 25-45, for dating. #600884 or #Dowling

HEARTY/REAL RELATIONSHIP
Professional, settled, successful, Japanese SF, 45-years-old, into a serious and meaningful relationship with a WM, kindly refrain messages if you are not into these qualifications. You're honesty is truly appreciated. #259245

men seeking women

GET BACK TO ME
SBM, 29, 5'11", N/S, black/brown, cabinet maker, seeks SBF, 18-30, who is attractive and ready for romance. #534720

MORE THAN WORDS
Hardworking SAM, 25, virgin, smoker, looking for SAF, 18-26, smoker, for possible relationship. Interested? Get in touch. #335298

THE REAL DEAL
SM, 20, enjoys walks on the beach, she's playful and loving. #241747

LET'S TALK
SBM, 34, 5'9", 180lbs, fit, easy-going, looking for a dating fun female to share nights on the town, talks and good times. #622699

HI
GWM, 41, brown/blonde, hairy, wellbuilt, 5'10", 165lbs, looking to connect with other attractive, fun male, to share the good things in life. #212562

ROUND HIND AND READY
Ambitious SWM, 30, 5'9", athletic build, N/S, works in the restaurant industry, seeks single woman, 21-35, who can appreciate an open mind. #230857

MUSICAL & SENSITIVE
SBM, 49, 6'5", N/S, recording artist, loves music, movies, theatre, travel. Seeking woman, 18-25, N/S, for LTR. #218527

SEEDING FRIENDSHIP
WM, 52, 5'8", 170lbs, likes reading, music, movies, theatre, and travel. Seeks similar, slim, dark-haired lady, with good dress sense, for monogamous LTR. #260242

SMOKE FEMALE SOUGHT
DWM, 50, tall, handsome, college educated, fit, financially secure, seeks partner to share life. Let's explore, travel, and beyond together. #242617

DOUD MAN SEEMS ONE OTHER
SBM, 59, seeks honest, warm, masculine buddy HW, N/S, N/D, D/Fine, to enjoy hiking, hiking, movies, art, kayaking, home life. #220284

WANTING A GIRL LINE U
Full-figured, bi-curious, 28, blonde/hair, looking for female companion for movies, beaches, romantic dinners and cuddling. No drugs/alcohol. Smoking ok. #2514282

LET'S UNITE & IGNITE...
Rural/country girl-first-hand ISO sincere, loyal woman to build friendship. I believe in unconditional love and care—not quick to judge. Love the shore, mountains, laughter, good times, and more. #2612499

PARITY HARD
SBM, 39, 6'2", 185lbs, tan-completed, likes partying, would like to find SM, 30-40, to share good times. #634548

ROMANCE AWAYS
Very romantic, sweet, friendly kind of guy, 29, want to meet a special SH/AM, 18-29, Call me! #628599 or eastbaydave76

ANYONE OUT THERE
GM, 43, 6'9", 180lbs, long reddish blonde hair, bright blue eyes, as attractive, massage therapist, looking for and outgoing, SA/HM, 22-45, to share dates, talks, friendship/more. #202703

ALL CALLS RETURNED
GAM, 29, 5'10", black/brown, average build, looking for GWM/AM, 23-35, honest, sincere, fun-loving, wants to build a friendship, possible monogamous LTR. #209385

LOOKING FOR SOMETHING MORE
I'm a very friendly, loving guy, who just wants to meet a decent guy and explore life together. I love the outdoors, hiking, music, movies. #592952 or #Marlinman33

I AM TO PLEASE
Rugged, and masculine, yet gentle and caring, clean cut, smooth skinned, Black ex-marine. Seeking a good man, 60+, #331245

HEALTHY AND STRONG
WM, 52, 175lbs, stocky, Pikes, N/S, seeks laidback, cool man, 19-40, for friendship and possible LTR. #559522

TALL STUD
SM, 34, Seeking older man, attractive, mature, masculine and extremely nice guy looking for LTR with good man age 50+. Contact me #615218 or tallstud

NICE LOOKING GUY
WM, 39, 160lbs, stocky, Pikes, N/S, seeks laidback, cool man, 19-40, for friendship and possible LTR. #559522

LET'S BACK TO ME
Pretty hot BBW, 33, Cancer, smoker, athletic, looking for hot WM, 18-25, who want to try spending a little time together. #560936

men seeking women

A PITCHER OF SUMMER
SBF, 20, N/S, would like to talk to a responsible SF, 18-26, N/S, who wants to be friends first, then who can appreciate an open mind. #230857

LIVES TO HELP OTHERS
SBF, 51, Libra, N/S, seeks a very independent woman, 50-68, N/S, for friendship, possible romance. #261318

LET'S DANCE
Easygoing, loving, beautiful, happy, single Black female, 43, long black/brown, loves the beach, movies, having lots of fun. Join me! #480656

TRY ME
BBF, 26, looking for an outgoing, open-minded female, for fun times, night life, talks and just chill with. #567632

LET'S GET A FRIEND
SBM, 41, 5'6", 120lbs, curly, fit, healthy woman, 18-25, for friendship and fun. #272003

ONCE IN A LIFETIME
SBF, 19, 5'5", smoker, loves R&B and rap music. Seeking woman, 18-33, for friendship, possible romance. #259539

WANTING A GIRL LINE U
Full-figured, bi-curious, 28, blonde/hair, looking for female companion for movies, beaches, romantic dinners and cuddling. No drugs/alcohol. Smoking ok. #2514282

LET'S UNITE & IGNITE...
Rural/country girl-first-hand ISO sincere, loyal woman to build friendship. I believe in unconditional love and care—not quick to judge. Love the shore, mountains, laughter, good times, and more. #2612499

MEET AND GREET
SBF, 38, Capricorn, smoker, just moved from Louisiana, interested in sharing time with a lady, 28-50, who has a good outlook on life. #605423

three's company

HOT, RED-HEADED, BHM
Pure bred Irishman, red/green, very caring, fun, seeks a couple who likes to play. If interested, get in touch. #613971

tv/ts

DIRTY LOOKING AND SEXY
SM, 43, open-minded and honest, seeks beautiful, fit, TS, 18-28, for dating and possible relationship. #285292

INTELLIGENT, CLASSY
Middle-aged TV, 5'8", 135lb, seeks enjoys reading, classical music, seeking a gentleman for friendship. #407641

LOVE ME ANYTIME
Loving, outgoing, honest, trans gender individual, 32, employed, enjoys watching movies, music, casinos, simple life. Seeking SM, 30-50, race open, to share fun times and happiness. #554246

missed connections

WAVELY
We met once in Japan. You're blonde and beautiful. You said I look like a Viking! Let's connect for coffee, wine, talk. #522058

MONTH BACK FORDCORN
Trendy Pinocchio bar, Tuesday afternoon, 12/28/2004. I know you that I was rude, but I'm just shy and slow to make new friends. Again? #550910

WHITE CASCAN TRUCK
Livemore. You: snowboarder chick, Burton sticker, cute face, brown hair. We passed each other. I tried catching your eyes, but missed. Would love second chance. #617816

THMM!
I never heard of no played Pictionary with your family! The past is a dead man, all is as goes. Love. #51591

friends/activities

APPRECIATE THE BLUES?
Come see live blues with us around the bay area once a week, perhaps a bite to eat afterwards? Fun, congenial people aw. #567879

GOT MUSIC?
You are invited to a rock/roll video party featuring performances by Queen, Cheap Trick, Beatles, Tom Petty, Angel, and Yes. #595676

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women seeking men

BUSTY BE WOMAN SEEMS
woman who is fit, straight, beautiful, bisexual, any age, for fun, sensual times, times together. I'm fit, 34D-26-36, sensual, I love breast massage, dancing. etc. #29226

SOFT JAPANESE LINGER WANTED
For tall, athletic, fit, well-knowledged, blue eyes, for discreet affair, single or married, any age. All calls answered. #24661

GOAL MESSAGE
Tall, good-looking, discreet, very clean male has a fetish for turning on corporate or businesswomen to oral massage and using any part of my body. #25476

NATURAL BEAUTY
SWF, great face and body, nice and smart, seeks mature WM, 50+, for mutually beneficial arrangement. #60127

SSSXY
blond brown-skinned bombshell, seeks professional older gentleman, 45+, for discreet adventures. #25427

LOOKING FOR ADVENTURE
Extremely fit, married, middle-aged, white housewife, about 225lbs, seeks WM, under 50, for weekday daytime intimacy. Be healthy, discreet and patient, please. #44227

BASTY BE BLACK WOMAN
13 sisters of Holy Order of Saint Barbara Domina Dora seeks sub male repair man as boy toy, Cross-dressers okay, fun. Write in drag. #25258

WYAT AND SEXY
Hot student, 5'7", long blonde hair, slim yet curvy in the right spots, looking for a sugar daddy in San Francisco. #5942

BEANS GENUINUS CENTIMAN
Short-term arrangement with intelligent, sexy, intelligent red-head. Keeps great company, extremely sensitive, open-minded. Discover me! #572

READY FOR YOU
White BBW 47, loves greek, giving French. Any age, race and size welcome, especially black. East Bay. #5935

HOT GIRL WANTS RICH MAN
Superhot BF, full-figured, great cook, very light, ISO mutually beneficial LTR. Available day and evening. Fun, fantasies and strong drives welcome! #5930

CHOCOLATE BRAWL
seeks sugar daddy, BIF, caramel skin, 5'7", 115lbs, intelligent, fit, feminine, sexy, seeks generous sugar daddy. #24924

WELL-EDUCATED, WELL-EDUCATED
Dancer ISO well-endowed gentleman for mutually beneficial relationship. No STDs, no drugs, no games! #6073

men seeking women

PREMISEMENT ENCOUNTERS
Employed, secure, private, classy, horny, smart, happy, educated, kissable, no-strings 52-year-old married WM, seeking a SF, 30-55, race open, N/S, N/D, for discreet encounters. #1197

GOO-LUCKING, GENUINUS
SBM, 53, seeks LTR, with shapey, fit, muscular woman, 18-50, primarily for sexual pleasure and travel. African American preferred but not required. N/S, drugs free. #2672

WELL-EDUCATED, WELL-EDUCATED
SBM, 47, interested in meeting mature S/D/B/W for exploration of fantasies and fetishes. Let's have some fun! #5758

WELL-EDUCATED, WELL-EDUCATED
fit, uninhibited, wanted by mature, fit, financially secure, selective SWM, Mann County homeowner. Possible LTR. Serious replies only. #2539

UNREBENT AND
and drama-free. Let's talk, meet, party and play! Nostrings attached adult fun. #5999

BATTIME PLEASURES
SBM, 33, attractive, hot body, hot mind, looking for fantasy role play. Open to all ages, races, body types. #6000

STRAIGHT, FIT, CLEAN MALE
40, seeks, another fit, straight or bisexual, clean, well-knowledged, blue eyes, for discreet affair, single or married, any age. All calls answered. #24661

GOAL MESSAGE
Tall, good-looking, discreet, very clean male has a fetish for turning on corporate or businesswomen to oral massage and using any part of my body. #25476

NATURAL BEAUTY
SWF, great face and body, nice and smart, seeks mature WM, 50+, for mutually beneficial arrangement. #60127

men seeking women

MASSAGE & CUNILINGUS
Tall, handsome WM will relax you with a massage and pleasure you orally with his talented tongue. No reciprocation, age/race open. STD free. #23568

BLACK, BLACK BODY
Very attractive, fit, well-endowed SWM seeks very outgoing, fun BF with lots of curves, for playdates and lots of fun. You won't be disappointed. #5586

INTIMATE ENCOUNTERS
SWM, attractive Italian-American, 6'2", 200lbs, in shape, prefer female with lots of curves, 35-48, for lots of foreplay and fun. #5907

men seeking men

FORGOD OR NON-WHITE
Frequently open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship or intimate fun. #2286

LOOKING FOR A GAY CHICK
Very attractive, sexy, hot BM looking for an attractive, discreet guy with a huge cock, 9"+. I'm very oral, versatile, clean, fit, you, too. #1194

STROP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Sexy, penisless role-play fun for trim-wasted guys born after 1960. #2956

STRAIGHT, HANDSOME MALE, 30S
Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's be together. #1138

NICE, THICK COCK
Very attractive, professional, clean-cut BW, really endowed, seeks males who are very fit and looking for fun. Very oral and open. S.F. area. #2598

SEEDING IN MALE
Professional married bisexual male, goodbuild, 37, brown/brown, health-conscious, enjoys outdoors. Seeking same, 30-45, communicative, with sense of humor. For discreet connection, exploration, and erotic times. #3433

WELL-EDUCATED, WELL-EDUCATED
Employed, secure, private, classy, horny, smart, happy, educated, kissable, no-strings, 40 years old PM. Seeking SF, N/S, 30-55, Race open. No drugs. #26557

WELL-EDUCATED, WELL-EDUCATED
Financially secure, handsome, retired gentleman, seeks discrete long term day time arrangement with attractive intelligent, female, 20-40. #3196

men seeking women

VERY ATTRACTIVE, EDUCATED PM
Very attractive, educated PM is interested in having an ongoing, open fun, no strings attached relationship. Very open sexually. #2755

GOO-LUCKING, GENUINUS
SBM, 53, seeks LTR, with shapey, fit, muscular woman, 18-50, primarily for sexual pleasure and travel. African American preferred but not required. N/S, drugs free. #2672

WELL-EDUCATED, WELL-EDUCATED
SBM, 47, interested in meeting mature S/D/B/W for exploration of fantasies and fetishes. Let's have some fun! #5758

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fit, uninhibited, wanted by mature, fit, financially secure, selective SWM, Mann County homeowner. Possible LTR. Serious replies only. #2539

UNREBENT AND
and drama-free. Let's talk, meet, party and play! Nostrings attached adult fun. #5999

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SBM, 33, attractive, hot body, hot mind, looking for fantasy role play. Open to all ages, races, body types. #6000

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40, seeks, another fit, straight or bisexual, clean, well-knowledged, blue eyes, for discreet affair, single or married, any age. All calls answered. #24661

GOAL MESSAGE
Tall, good-looking, discreet, very clean male has a fetish for turning on corporate or businesswomen to oral massage and using any part of my body. #25476

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men seeking women

MASSAGE & CUNILINGUS
Tall, handsome WM will relax you with a massage and pleasure you orally with his talented tongue. No reciprocation, age/race open. STD free. #23568

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STROP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Sexy, penisless role-play fun for trim-wasted guys born after 1960. #2956

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NICE, THICK COCK
Very attractive, professional, clean-cut BW, really endowed, seeks males who are very fit and looking for fun. Very oral and open. S.F. area. #2598

SEEDING IN MALE
Professional married bisexual male, goodbuild, 37, brown/brown, health-conscious, enjoys outdoors. Seeking same, 30-45, communicative, with sense of humor. For discreet connection, exploration, and erotic times. #3433

WELL-EDUCATED, WELL-EDUCATED
Employed, secure, private, classy, horny, smart, happy, educated, kissable, no-strings, 40 years old PM. Seeking SF, N/S, 30-55, Race open. No drugs. #26557

WELL-EDUCATED, WELL-EDUCATED
Financially secure, handsome, retired gentleman, seeks discrete long term day time arrangement with attractive intelligent, female, 20-40. #3196

men seeking women

VERY ATTRACTIVE, EDUCATED PM
Very attractive, educated PM is interested in having an ongoing, open fun, no strings attached relationship. Very open sexually. #2755

GOO-LUCKING, GENUINUS
SBM, 53, seeks LTR, with shapey, fit, muscular woman, 18-50, primarily for sexual pleasure and travel. African American preferred but not required. N/S, drugs free. #2672

WELL-EDUCATED, WELL-EDUCATED
SBM, 47, interested in meeting mature S/D/B/W for exploration of fantasies and fetishes. Let's have some fun! #5758

WELL-EDUCATED, WELL-EDUCATED
fit, uninhibited, wanted by mature, fit, financially secure, selective SWM, Mann County homeowner.

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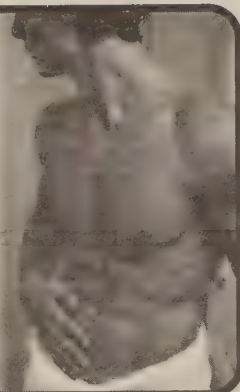
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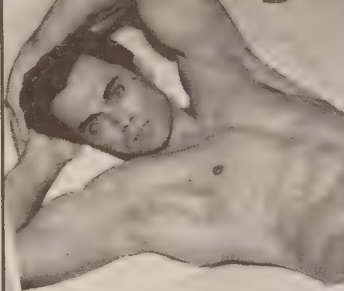


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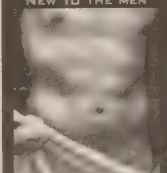
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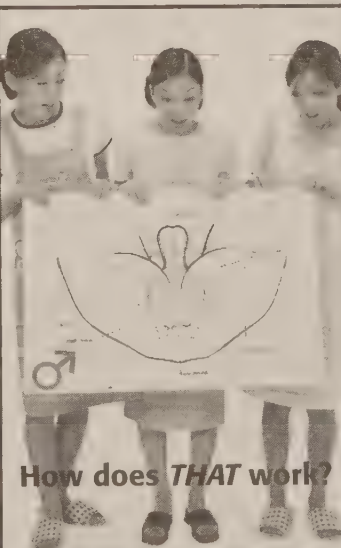
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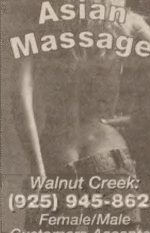
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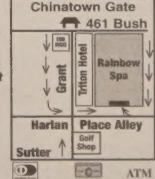
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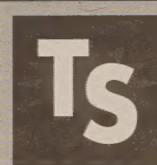
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